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Selections from  
Schiller's Poems

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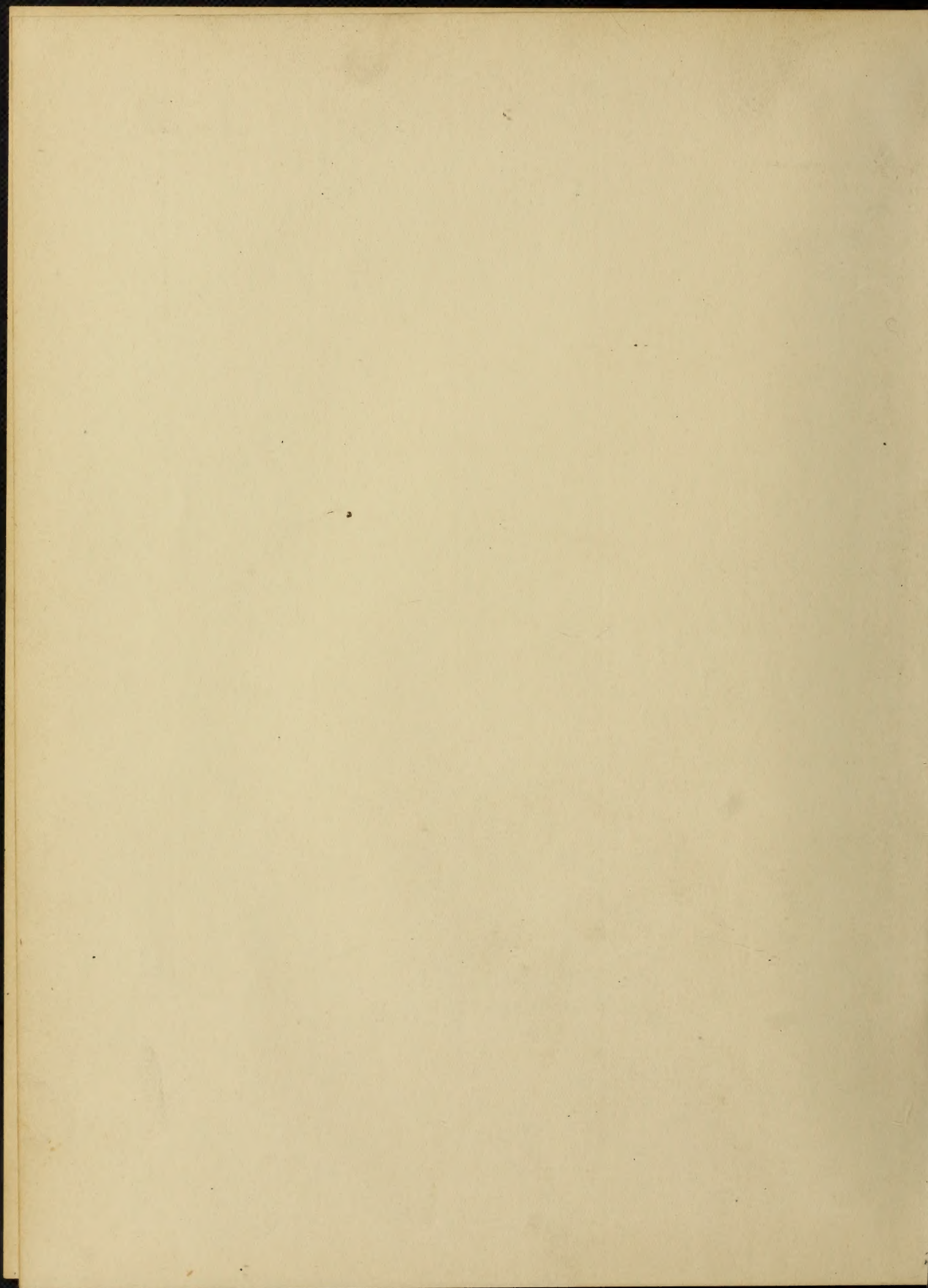


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*Selections From Schiller's Poems,*

*Edited with Introduction, Notes and Vocabulary.*

*Kuba M. Fletcher.*

*Thesis for the Degree of A.B.*

*in the*

*College of Literature and Arts*

*in the*

*University of Illinois*

*June, 1901.*



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1.

## Selections From Schiller's Lyrics.

### General Introduction

Schiller's poetical life was a life of development; his experience is another example of the principle that much of man's ability is gained by constant striving toward greater perfection. Judging his work according to merit, as well as chronologically, we find that Schiller's poems fall into three general divisions; these differences can be traced in his lyrical poems, some of which are included in the collection here edited.

The first period of Schiller's lyrical activity includes a considerable number of poems written early in life, beginning about the years 178-1. His powers were as yet undeveloped, his ideas and ideals were chaotic and imperfectly formed; he was dominated by that stormy passion which characterizes "Die Räuber" and the "Sturm und Drang" movement. He shows extravagance of feeling and sentiment; affectation and exaggeration in figure; he braves conventional heroes, imagines conventional love plots; he broods in melancholy over the fate and frailty of man; he is excessively sentimental in "Laura in the cave", depressingly melancholy in his oft repeated treatment of death, while in his poem on Rousseau, we see his attraction toward that great philosopher who advocated for the social system, what Schiller was later to stand for in art.

The second class of Schiller's lyric poems was written approximately between 1788 and 1795; they mark a transition stage in his development; increase in age and solidity of mental powers; association with Goethe, caused



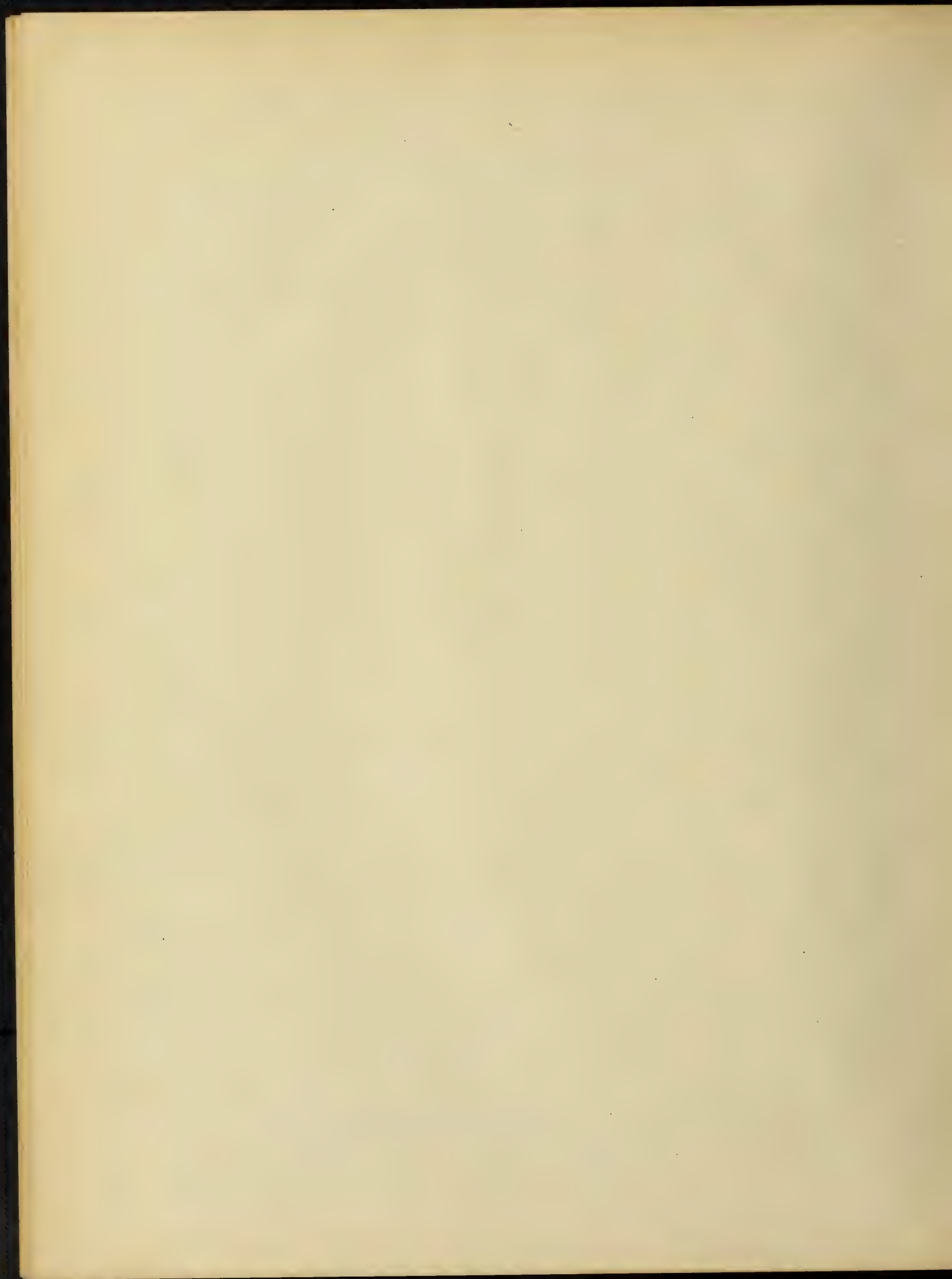




him to lose some of the passionate protest of the earlier days, and we find him more contemplative, his ideals are taking definite form from out the chaos of his youth; he is coming to a definite conception of his own mission and that of his art. His hymn "An die Freunde" can be said to open the period, "Empfinden" sounds one of its dominant feelings, "Die Götter Griechenlands" shows the growth of poetic appreciation and "Die Künstler" presents to us his growing conception of the sphere of art. He has come to the opinion that Art is the highest calling for man, because it requires the whole man, while other fields of activity occupy but one phase of his life. As Francke says: Schiller here expresses the belief "that only through the morning gate of beauty, goes the pathway to the land of knowledge".

In Schiller's third period he bloomed in the full strength and beauty of his genius; the passionate youth had become a calm sane man; the innate love of beauty and harmony had been developed into poetic genius. In the years between 1796 and 1803, we have from Schiller seen some of the most noble specimens of lyric "poetry in the German language." "Ritter Toggenburg" is often regarded as possessing the finest lyrical quality of anything which Schiller wrote, but almost equally popular are "Der Wandersmann", "Der Taucher", "Das Lied von der Glocke", "Der Gang nach dem Eisenhammer" and many others of that memorable year 1797, famous in both German and English literary history. In this third period Schiller showed his greatest perfection of form and the most perfect spontaneity; his association with Goethe was very close, the two men were in constant communication, and the influence of one upon the work of the other was always helpful.







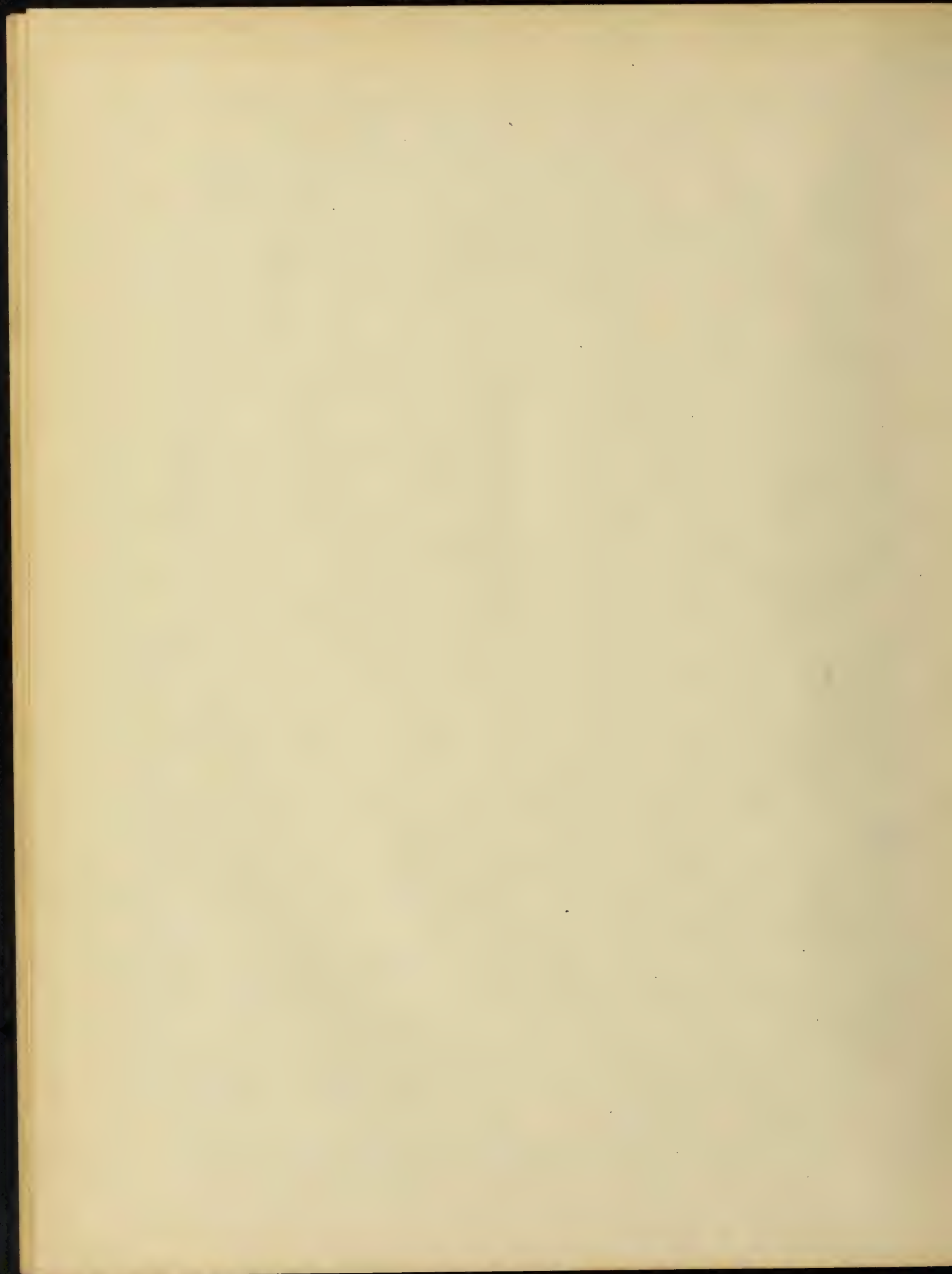
Schiller's entire was distinctive in its character. In lyric as well as in dramatic work, he constantly portrayed a struggle - a contest between the good and the evil in man; an ever present effort of the mind to gain supremacy over matter. This idea was so permanently a part of Schiller's thought that he repeated it again and again. He had no time for lighter things; he did not turn aside to trifle; his use and appreciation of humor was very small indeed. - In his own life he had adopted that principle. He succeeded in making his mind superior to matter, an invalid for years, a prey of racking physical pains, he was, nevertheless, able to have a "feast of reason with his own thoughts; out of the perplexities and distractions of physical sufferings he caused to rise those wonderful creations of the mind found in his great dramas. Little was he influenced by the lower or richer of the which was about him, - he had risen above them into an atmosphere all his own. He indeed carried out the thought of Tennyson: that "men may rise on stepping stones of their dead selves to higher things."

In Memoriam  
I: 12  
I

Essays. II: 255. Carlyle has compared Schiller's life and nature to that of a great high crest, who is deeply introspective and beyond the world, yet in the closest sympathy with the world. He conceives him as catching a more extensive view of Eternal Truth, because of the exalted position to which he had risen. This comparison with Milton, in fervid intensity, as to concentration of purpose and in the sublimity of outlook is an interesting one, for the two great minds had much in common.

And yet, the position would be wrong to say that Schiller was





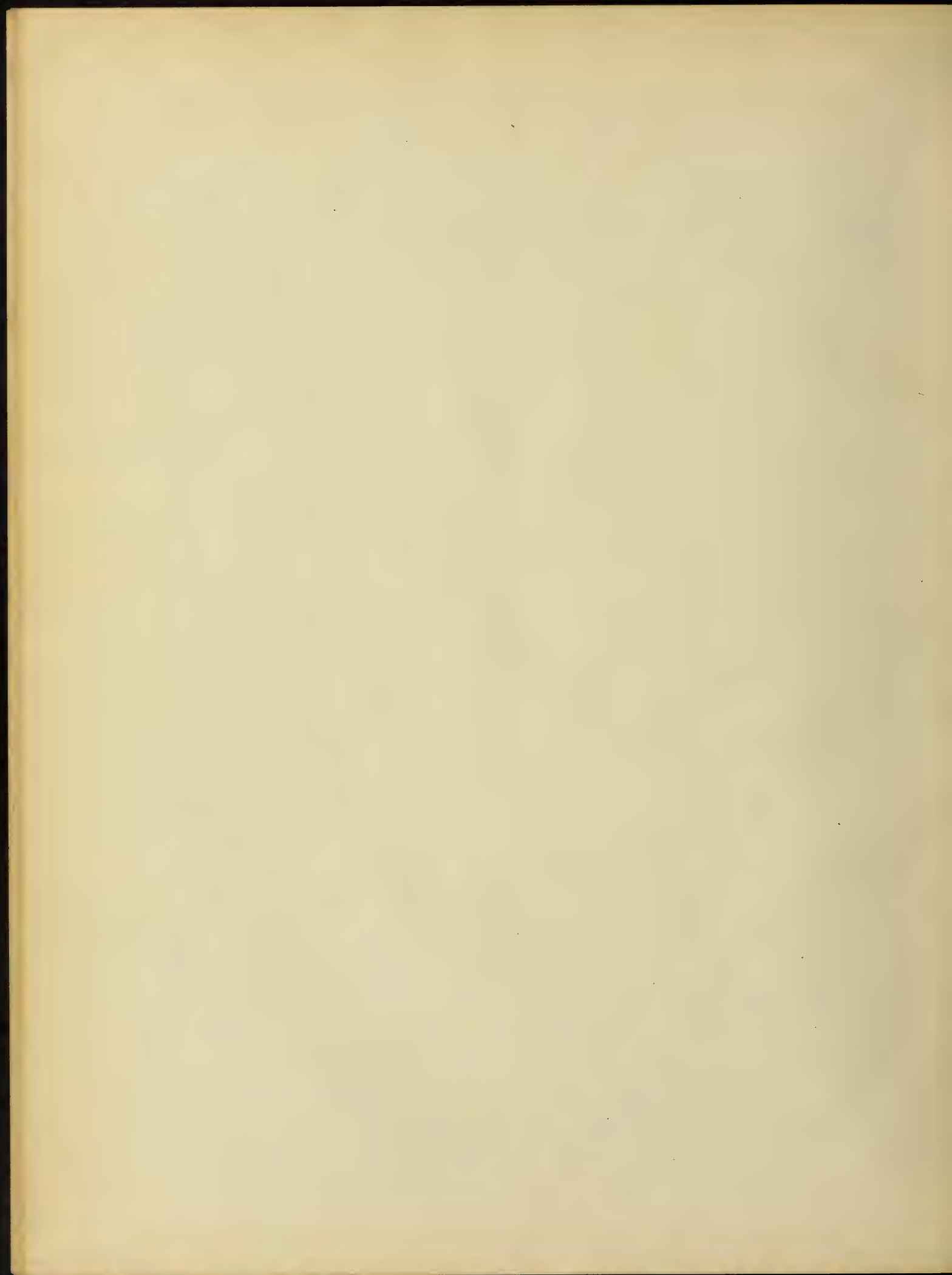


monotonously persistent in pressing his ideal conceptions upon others. They are often developed, it is indeed true, but always in poetry which appeals to every man who has in him an appreciation of the beautiful and the good. Bulwer Lytton has written, that no single poem of Schiller's can give an idea of his many sided character; the poems should all be read, to gain an adequate conception of the man. Let us use Jean Paul's description of Herder: "He was less a Poet, than a Poem." - Thus we shall find the many-sidedness of a human personality in the "variety of thought, of sentiment, of fancy, of metre and diction" of Schiller's poems.

Schiller was a philosophical poet; in that one aspect lies perhaps his greatest weakness. He himself realized that the greatest poetic power, in lyric poetry, especially, is to be found in that poem which is most nearly a spontaneous expression of poetic feeling. Schiller wrote for the purpose of embodying some great, general principle of philosophy, - and although he succeeded more nearly than most of his fellows, although his work is really great poetry, it is not as great as it would have been, had it been less occasional, less didactic and more spontaneous.

Even in Schiller's so-called lyric poems, he was not merely lyrical; he chose striking situations and then lavished upon them the descriptive powers of a great poet, thus bringing in the epic element. Likewise, Schiller could not refrain from showing the influence of one character upon another; he loved to show character development, - and therefore we very often have, even in his ballads, a strongly drawn dramatic situation; "Der Taucher" has been



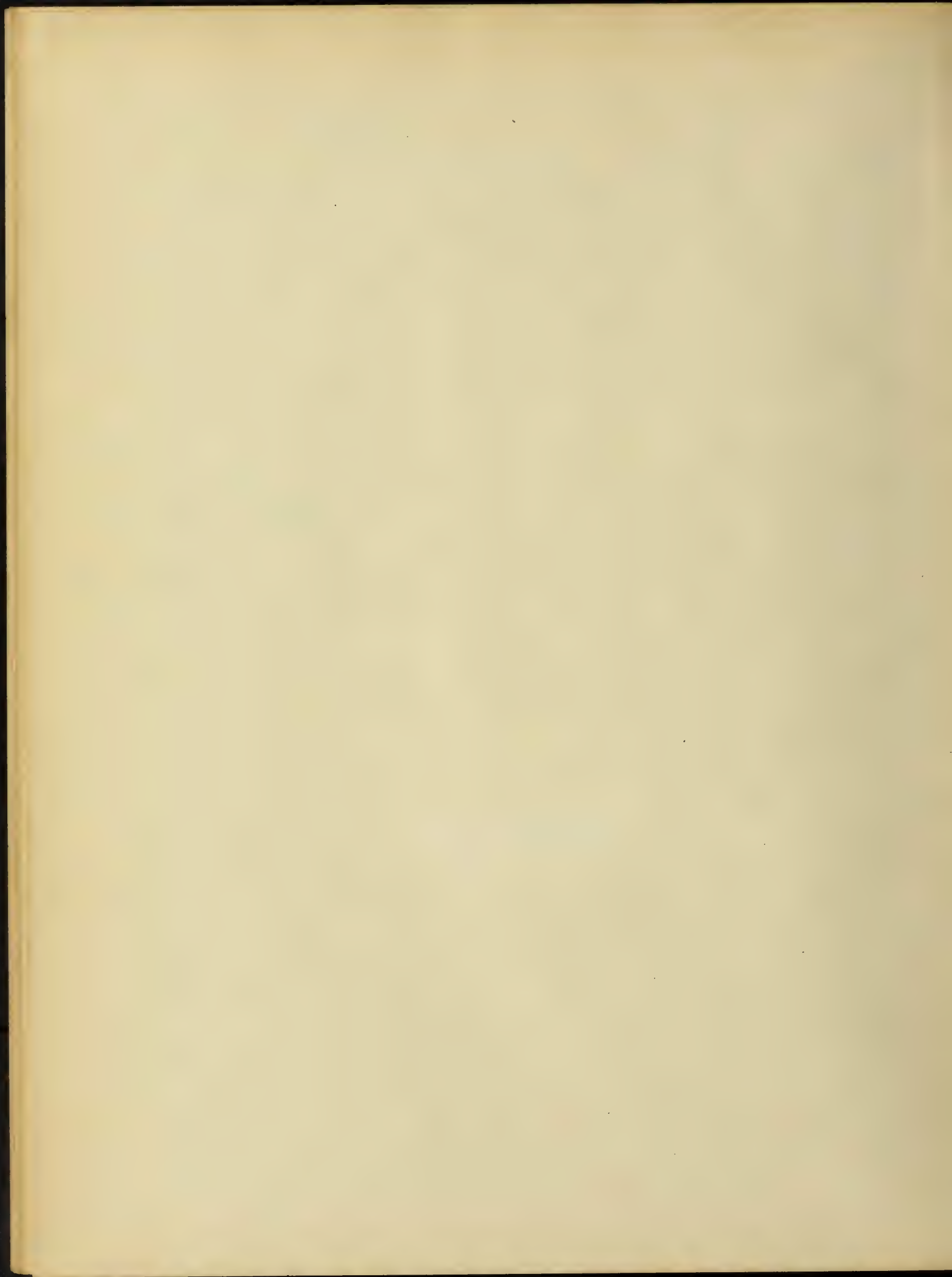




called a lyrical tragedy in two acts. Each of these characteristics does its share in securing interest and attention, and in cloaking the real general idea of the poems. The poetic insight and expression, the fervid earnestness, the nobility of soul shining out in every line are what make Schiller lovable today. In this purity and healthfulness of tone lies one of the great virtues of this poet; defenders never rose to protect his memory when he was gone, for he needed none.

The merit of Schiller's poetry, as we have seen it, then, came in, very largely, as a matter of development. An excellent statement of this life of developing powers is summed up by Bulwer Lytton as follows: "The exuberant fire of the first period, the subdued melancholy of the second, - whether in joy or in doubt, - in sorrowful bac-  
 14 - cion or the uret glimpses of serene Art; the fullness of ripened knowledge, the calm repose of mature genius which characterize the third, - we witness the changes of a career."







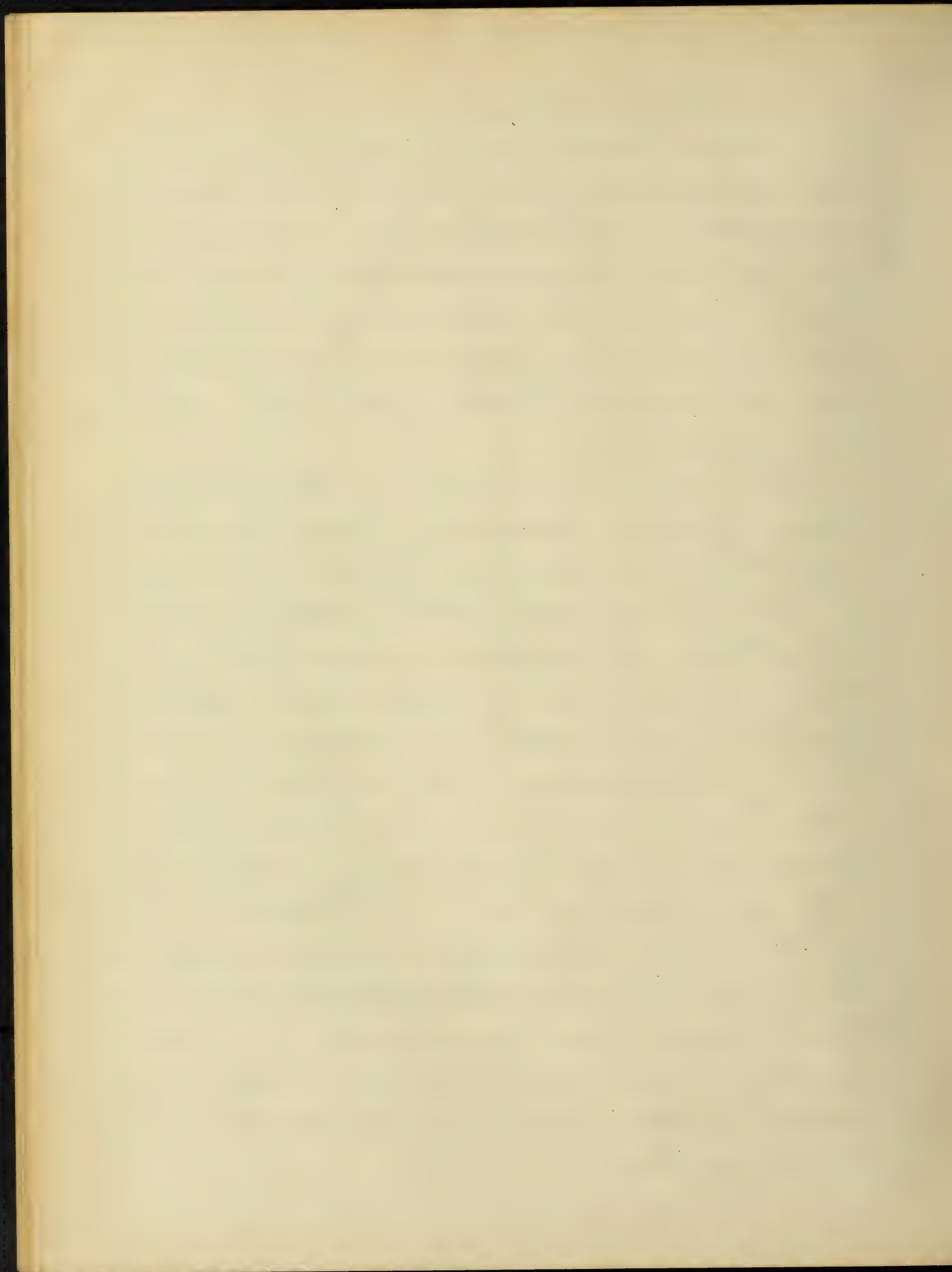
### Berglied - Introduction.

<sup>VIII</sup>  
240 This fresh little nature portrait is the product of Schiller's later life. In the first days of 1804 the poet wrote to Körner, and mentioned the writing of this Mountain song, "that the beginning of the year might not be without some poetic offering." The entire poem grew out of his study of Swiss life, scenery and customs in the writing of "Wilhelm Tell." The first scene of "Tell" contains a song, which is very like the "Berglied" here given, both in rapid movement and general tone.

Schiller's poetic power is particularly shown in this poem because he has drawn scenes vividly, which he never saw himself. Although he was never in Switzerland, he was able, both in "Wilhelm Tell" and in this "Berglied," to create living pictures. He had, however, rather complete information of the country from other sources than personal experience. Goethe had visited the country with delight, and his written and oral descriptions must have been full of animation for Schiller. The latter also had at his disposal Johann Müller's "Stories of the Swiss," Esch's "Narrative of the Mountaineers" and Schuckzen's "Nature History of Switzerland."

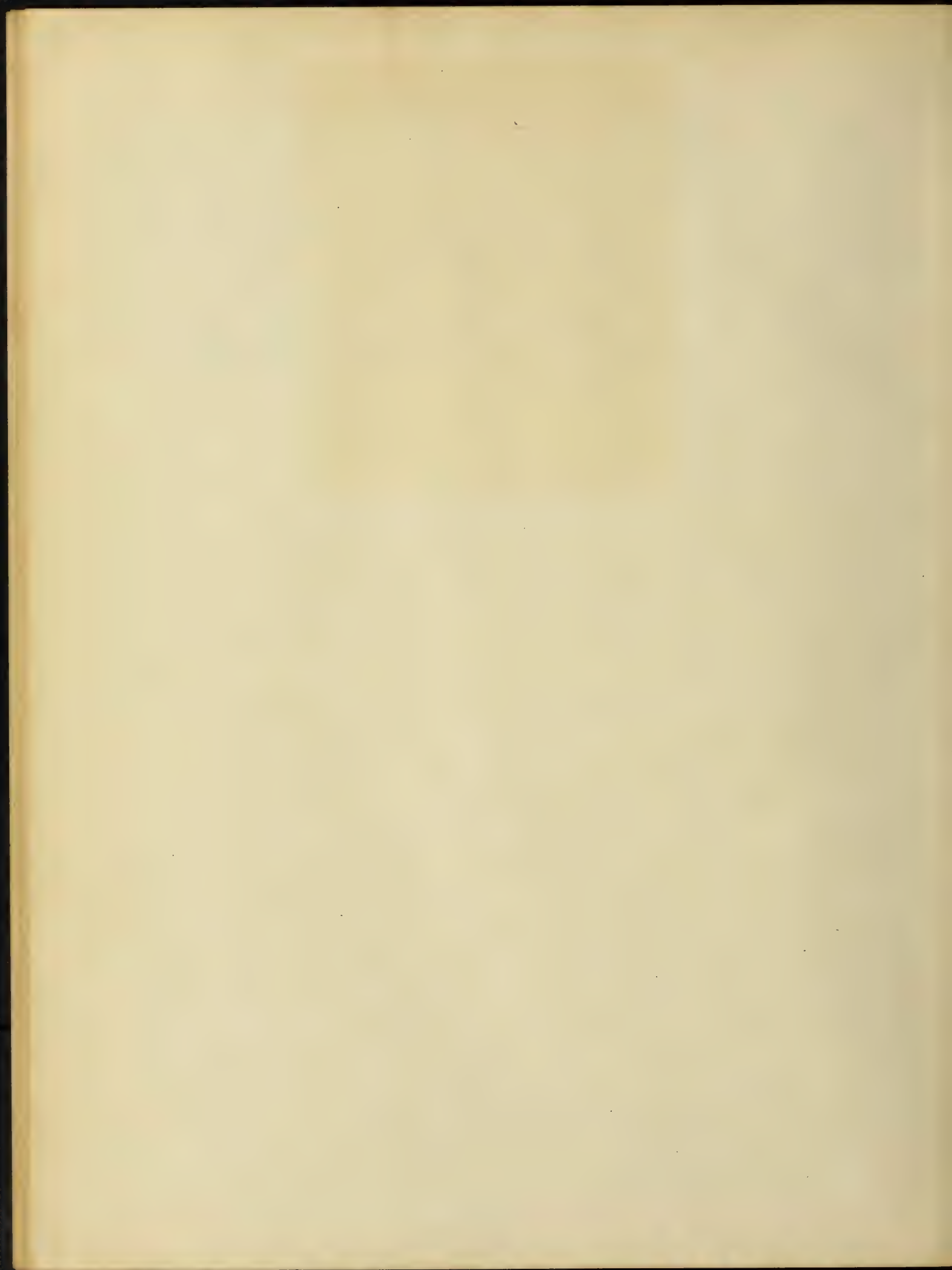
The scene embodied in the song is at Mt. Gotthard, in the heart of Switzerland; it is located among the overhanging glaciers where the Rhine and the Rhone are born, where the splendid altitude and the bracing atmosphere serve to invigorate and inspire. The path over which the reader is led is the way from the village of Amsteg up toward St. Gotthard, along the Reuss river, which flows through the canon far below.







The meter of "Derghed" is very skilfully handled; the whole description flows on rapidly, almost like a stream. Düntzer calls the prevailing foot iambic, but the poet seems to use the anapaest equally as freely. The lines, also, are not regular, being of varying length. The first and third lines of a stanza are tetrameter with masculine endings; the second and fourth are trimeter, with feminine endings. The fifth and sixth lines are longer again, being tetrameter, with either masculine or feminine endings.





## Berglied.

Am Abgrund leitet der schwindlichte Steg,  
 Er führt zwischen Leben und Sterben;  
 Es sperren die Riesen den einsamen Weg  
 Und drohen dir ewig Verderben;  
 5 Und willst du die schlafende Löwin\*) nicht wecken,  
 So wandle still durch die Straße der Schrecken.  
 Es schwebt eine Brücke, hoch über den Rand  
 Der furchtbaren Tiefe gebogen,  
 Sie ward nicht erbauet von Menschenhand,  
 10 Es hätte sich's keiner vermogen,  
 Der Strom braust unter ihr spat und früh,  
 Speit ewig hinauf, und zertrümmert sie nie.  
 Es öffnet sich schwarz ein schauriges Thor,  
 Du glaubst dich im Reiche der Schatten,  
 15 Da thut sich ein lachend Gelände hervor,  
 Wo der Herbst und der Frühling sich gatten;  
 Aus des Lebens Mühen und ewiger Qual  
 Möcht' ich fliehen in dieses glückselige Thal.  
 Vier Ströme brausen hinab in das Feld,  
 20 Ihr Quell, der ist ewig verborgen;  
 Sie fließen nach allen vier Straßen der Welt,  
 Nach Abend, Nord, Mittag und Morgen,  
 Und wie die Mutter sie rauschend geboren,  
 Fort fliehn sie und bleiben sich ewig verloren.

\*) Löwin, an einigen Orten der Schweiz der verdorbene Ausdruck für Lawine

l. 3, Riesen, rock masses.

l. 6, Straße, the narrow cavern called Schöllenen.

l. 7, es, expletive.

l. 9, ward, wurde ~~beirath~~; the bridge is supposed to have been built by the devil.

l. 10, vermogen, old form = unternehmen; takes genitive case.

l. 11, braust, the river goes over a cascade at the point where the bridge stands.

l. 12, speit...hinauf, ~~ins Aufspeien~~; zertrümmert, force of "zer"? nie, often used for nimmer.

l. 13, schauriges Thor; a gap through the Töfelsberg, 200 feet long and 12 feet wide; it broke in 1707. Through it one reaches the famous Urseren valley. D. u. Z. II 362

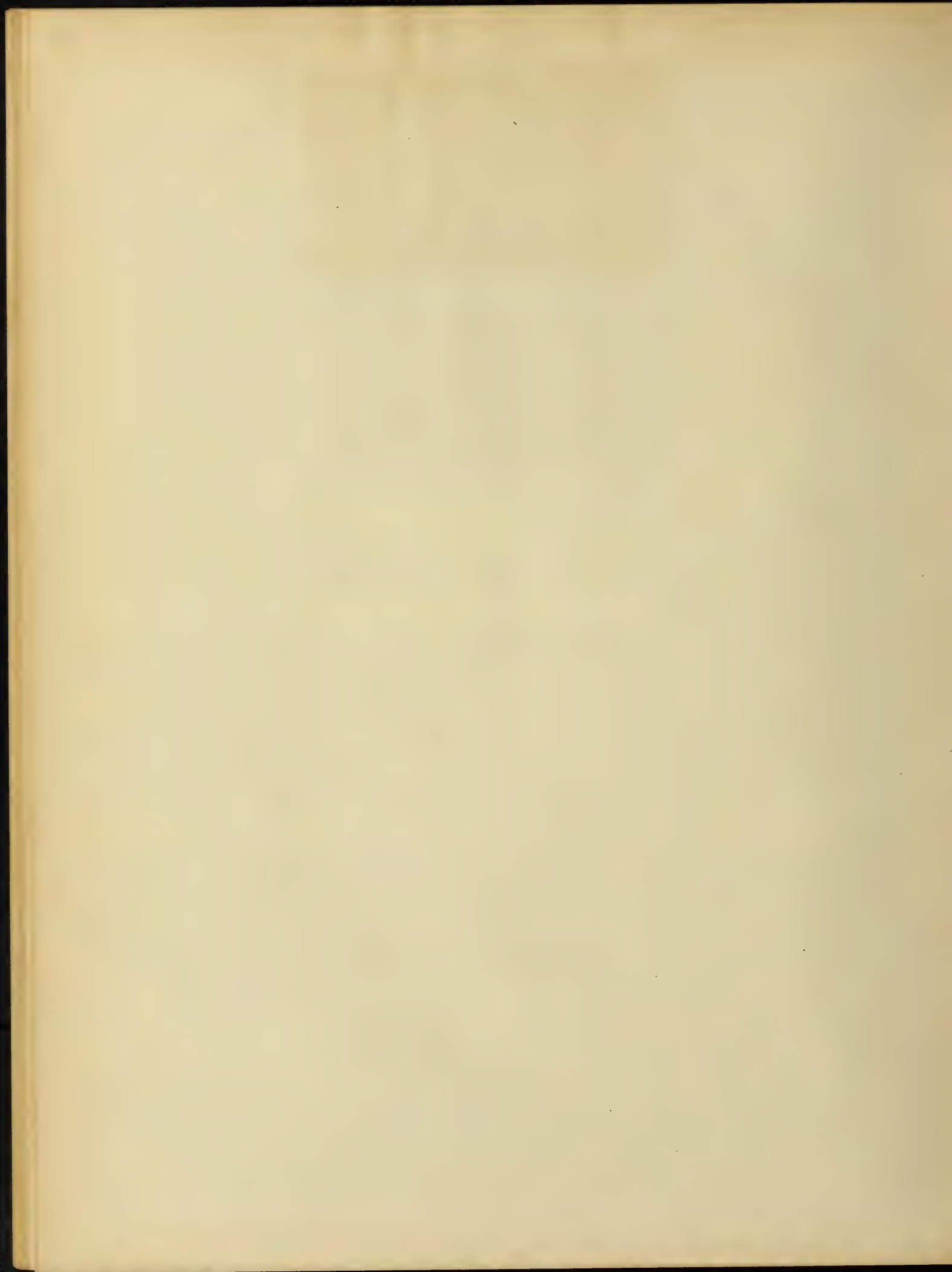
l. 16, der Herbst, seasons, months professions etc. take def. article; sich gatten, there is but little summer, for the weather does not become hot.

l. 18, möcht, subj. of wishing; in, accusative.

l. 19, vier Ströme; Rhine, Rhone, Aar, Tessin; Rhine and Aar are not lost.

l. 20, Quell, the brooklets trickle down from the glaciers, exact sources not to be found.

l. 22, Abend, Mittag, etc., poetic names for direction





25 Zwei Zinten ragen ins Blaue der Luft,  
 Hoch über der Menschen Geschlechter,  
 Drauf tanzen, umschleiert mit goldenem Duft,  
 Die Wolken, die himmlischen Töchter.  
 Sie halten dort oben den einsamen Reihn,  
 30 Da stellt sich kein Zeuge, kein irdischer, ein.

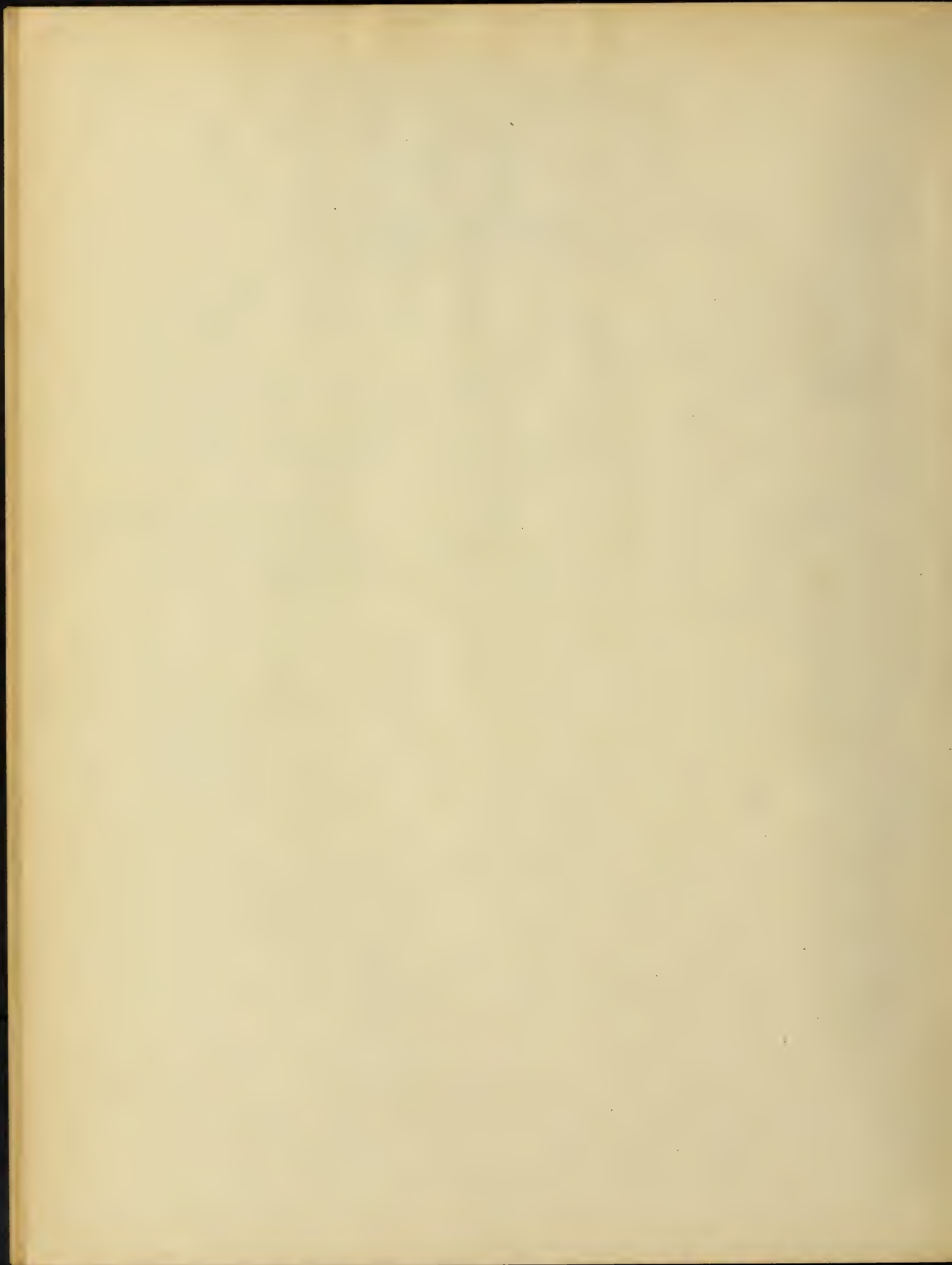
Es sitzt die Königin hoch und klar  
 Auf unvergänglichem Throne,  
 Die Stirn umkränzt sie sich wunderbar  
 Mit diamantener Krone;  
 35 Drauf schießt die Sonne die Pfeile von Licht,  
 Sie vergolden sie nur und erwärmen sie nicht.

l. 25, Zinken, two sharp rocky cliffs. Prosa and Fiendo.

l. 30, irdischer, substantive.

l. 31, Königin, - Gotthard. By towering above the surrounding  
 peaks, this queen seems to rise 'horror' from them; but seem  
 to lean upon her. Goethe, Briefe aus der Schweiz

l. 36, erwärmen; so high is the peak, so rare the atmosphere that the  
 sun's rays lose their warmth, and merely melt the snow  
 masses.





### Das Eleusische Fest - Introduction.

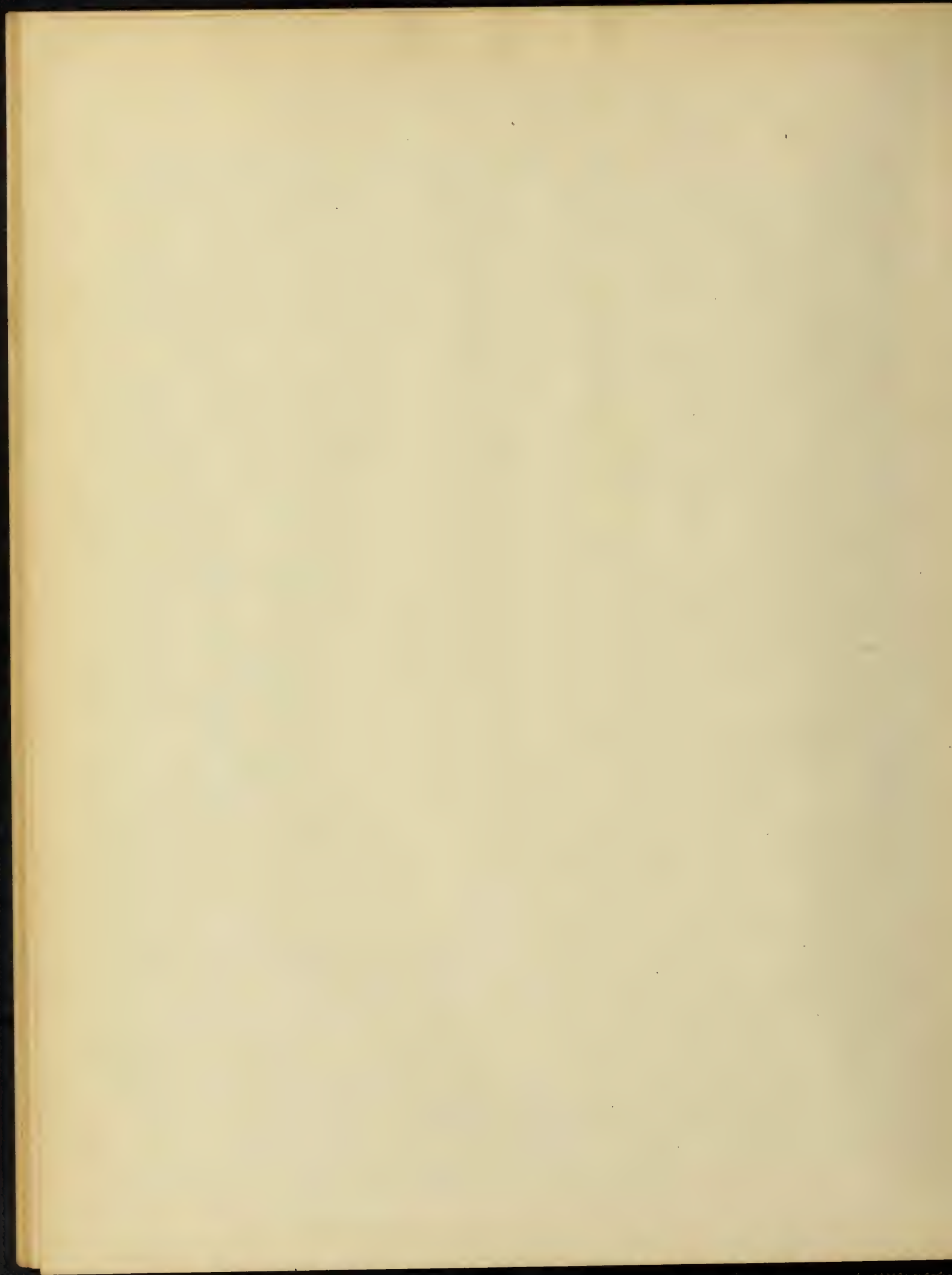
Schiller was greatly interested in the history of the development of society, and his writings along that line are rather numerous. The poem entitled 'Das Eleusische Fest' was inspired by this theme and is both lyric and epic in nature. Originally possessing the title 'Bürgerlied', we can see how it is really more of a song than a description of Eleusis or its mysteries. Schiller had long planned to express in epic form, the account of the settlement and culture growth of Attica, in Greece, and this poem is a step toward carrying out that plan.

See  
183-

'Das Eleusische Fest' is based upon the old myth of Ceres and Proserpina. Ceres, wandering aimlessly about, in search of her abducted daughter, comes upon man in his depraved state, takes pity on him and teaches him arts which start him on his upward development. In this creation of the character of Ceres, Schiller has united the divine and the mortal, and has caused her to grasp and conceive more than does her mythological counterpart.

H  
110-

The poem receives its definite details from the Ceres worship among the early Greeks. The center of this worship was at Eleusis, a little town on the border of Megara, twelve miles from Athens. Every year, for a considerable period of time, a field was plowed at Eleusis, in honor of the Goddess, in gratitude for what she had done for man. In the earliest times, the Eleusis worship was connected with seed-time and harvest, in February and September, respectively. In time, however, deeper questions came to be considered, immortality was studied, and the element of mystery entered into the service. This tendency later developed into the famous Eleusinian

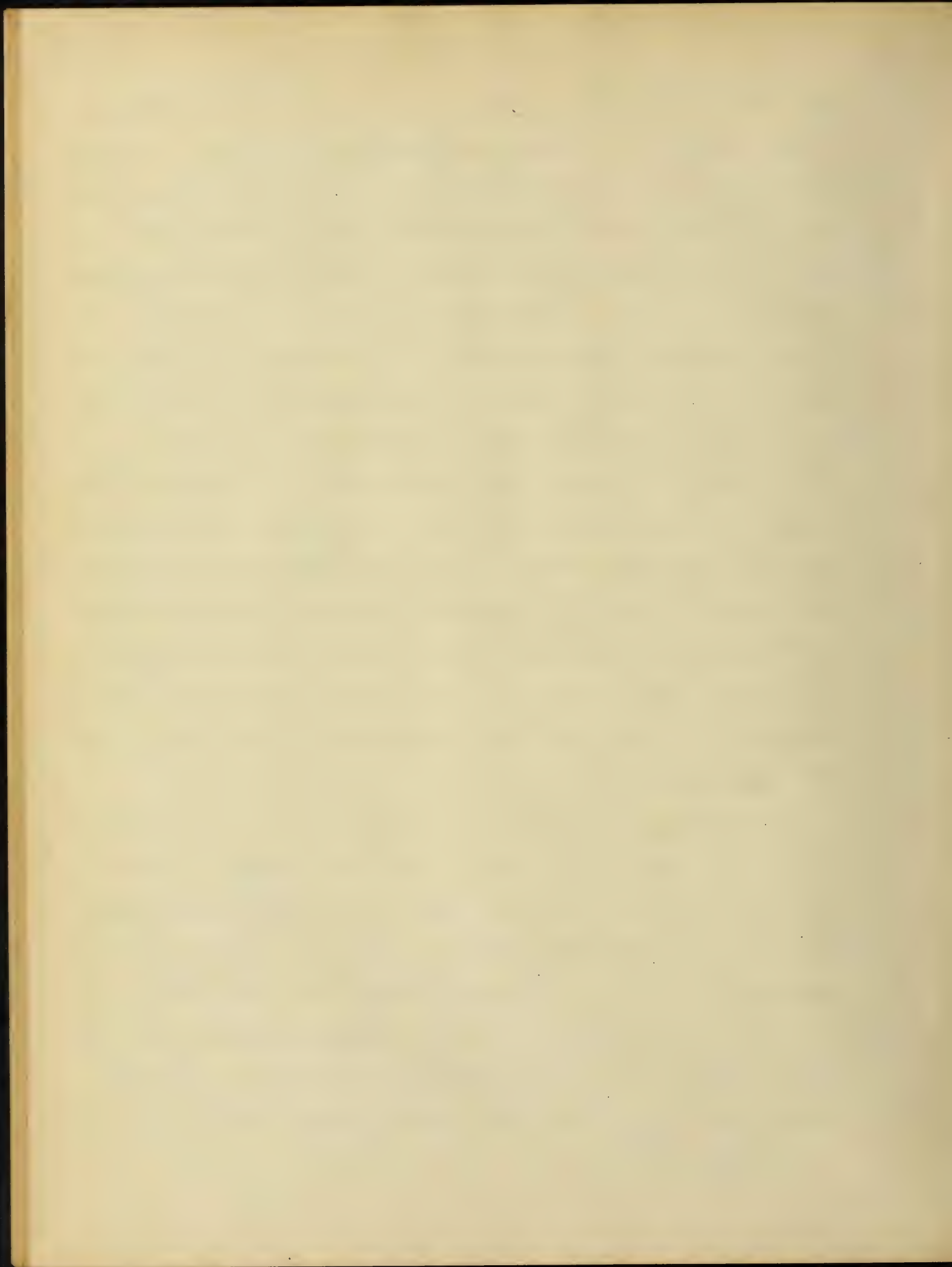




Mysteries. When Athens and Eleusis were united into one state, the former took part in the Eleusinian Mysteries, but Eleusis remained the center of Ceres worship. The September feast was called the "Great Eleusinian" feast, and it lasted nine days. On the sixth day there was always a gala procession from Athens to Eleusis, with priests and magistrates in the train, wearing myrtle and ivy, and carrying torches.

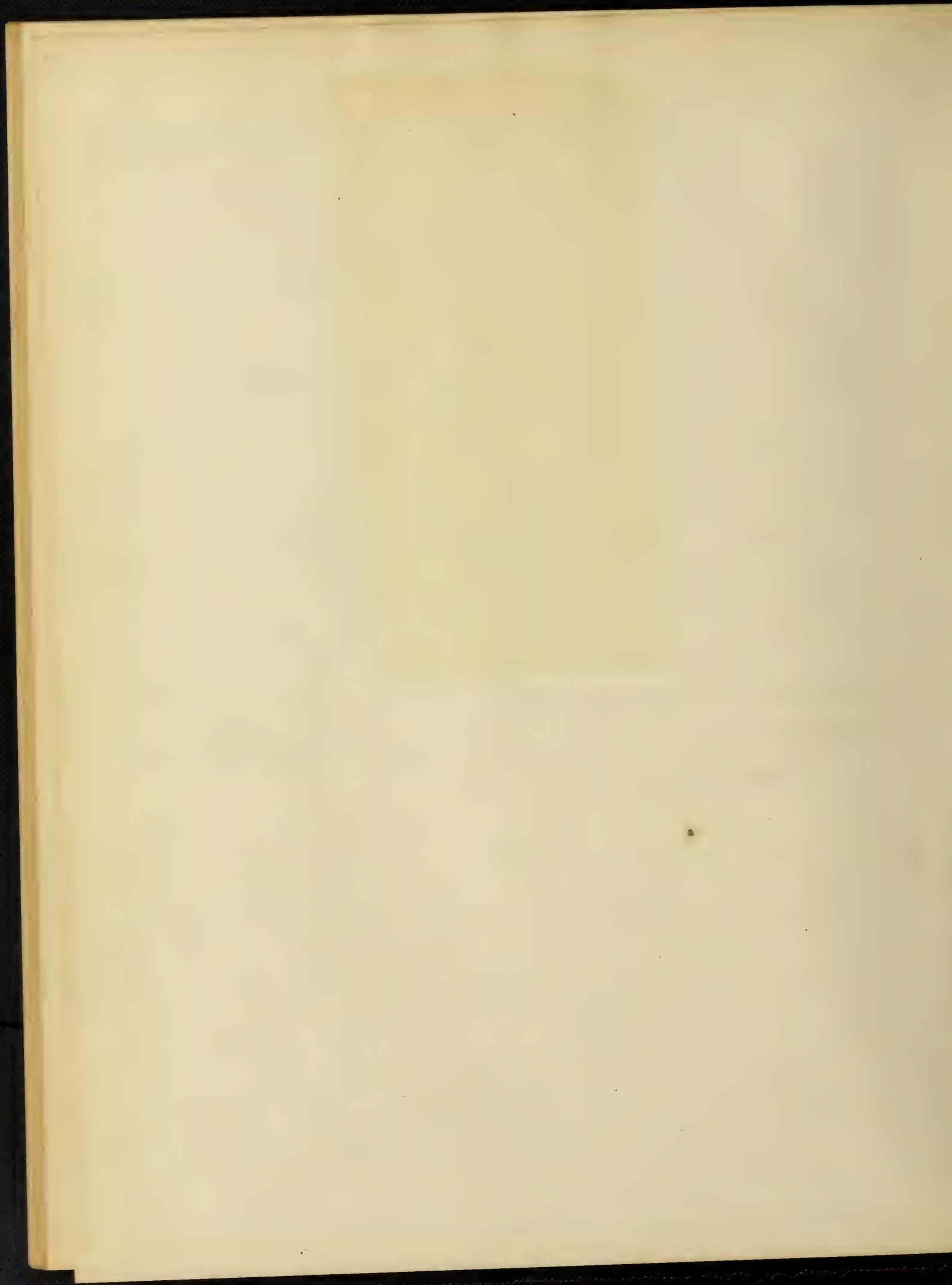
"Das Eleusische Fest" was written in the last days of August and the first of September 1798, although the general conception of the poem had been in the poet's mind since 1795. References to it are made in letters to Goethe, of August 31, and September 5, 1798. It seems that Schiller began the work immediately upon the completion of *Bürgschaft* on August 30. Among his notices is found this statement: "Das Eleusische Fest completed on the 7<sup>th</sup> of September". The work was probably pushed through so rapidly because "copy" was needed for the "Almanach" at that time. In addition to having the title "Bürgerlied" at first, Schiller also refers to the poem as "Ceres," and the reason for the adoption of the present title is not clear.

For the source of the poem, Schiller had the mythical story of Ceres, and his own conception of the historical cultural development of man. Furness says that Schiller has maintained perfect fidelity toward the old fable, but has added wonder and charm in putting human feelings into the breast of the goddess. Keller thought that Schiller drew his general plan from Fried, but Düntzer strongly disagrees, saying that Schiller took Ceres from Greek mythology as the teacher of agriculture and marriage and as a giver of law, and has formed in her and about her a new creation of his own.





The poem falls into two general divisions, of twelve stanzas each, with an opening and a closing stanza, and one in transition from one part to the other. The first part merely tells of the first establishment of the new order of things; the second part follows with the results, seen and expressed as only a poet can see and express. The main body of the poem is written in trochaic tetrameter. Since, the three extra stanzas are formed of dactylic feet, says Tietz, "The dactylic introductory and concluding stanzas are lyric in value, the central trochaic and dactylic stanzas are epic, and so the whole approaches the heroic form, in which appear both lyric and epic form, though somewhat more closely united. The enclosing of the whole between choric strains recalls the ancient drama. We may probably best think of the almost similarly sounding first and last stanzas as sung by the whole people, the remaining stanzas by a single person, who in the fourteenth stanza expresses the transition over to the more important second part, by a heightened enthusiasm, as shown in the livelier dactylic measure."





## Das Eleusische Fest.

Bindet zum Kranze die goldenen Aehren,  
 Flechtet auch blaue Cyanen hinein!  
 Freude soll jedes Auge verklären,  
 Denn die Königin ziehet ein,  
 Die Bezähmerin wilder Sitten,  
 Die den Menschen zum Menschen gesellt  
 Und in friedliche, feste Hütten  
 Wandelte das bewegliche Zelt.

Scheu in des Gebirges Klüften  
 10 Barg der Troglodyte sich;  
 Der Nomade ließ die Triften  
 Wüste liegen, wo er strich.  
 Mit dem Wurfspeer, mit dem Bogen  
 Schritt der Jäger durch das Land;  
 Weh dem Fremdling, den die Bogen  
 Warfen an den Unglücksstrand!

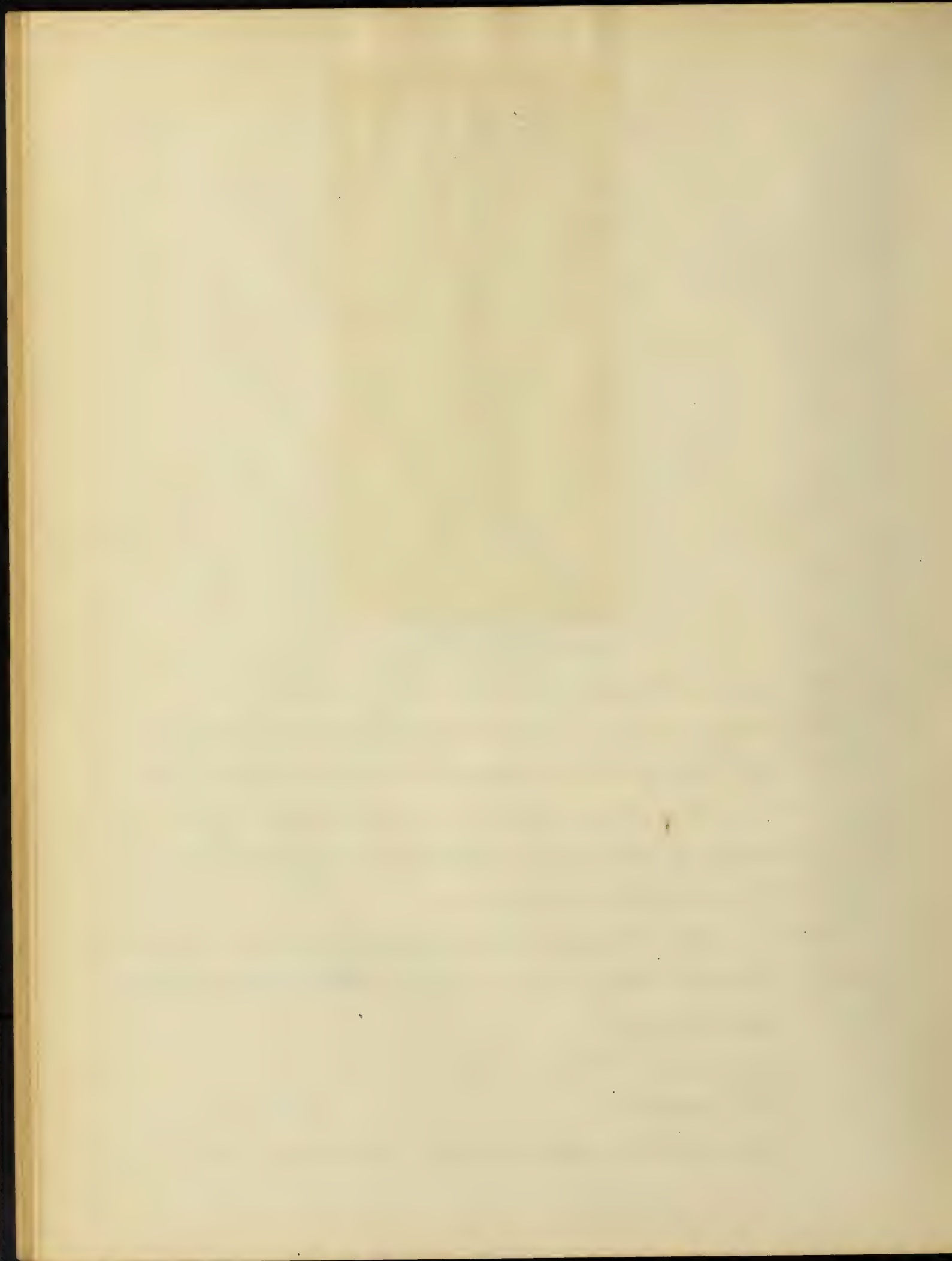
Und auf ihrem Pfad begrüßte,  
 Irrend nach des Kindes Spur,  
 Ceres die verlassne Küste,  
 20 Ach, da grünte keine Flur!  
 Daß sie hier vertraulich weile,  
 Ist kein Obdach ihr gewährt;  
 Keines Tempels heitre Säule  
 Zeuget, daß man Götter ehrt.

Keine Frucht der süßen Aehren  
 Lädt zum reinen Mahl sie ein;  
 Nur auf gräßlichen Altären  
 Dorret menschliches Gebein.  
 Ja, so weit sie wandernd kreifte,  
 30 fand sie Elend überall,

Und in ihrem großen Geiste  
 Jammert sie des Menschen Fall.

Find' ich so den Menschen wieder,  
 Dem wir unser Bild geliehn,  
 Dessen schöngealtete Glieder

- l. 2, Cyanen, shows that fall festival is meant.  
 l. 4, Königin, Ceres, in whose honor the festival was given  
 l. 5-8, what agriculture is supposed to have done for savage tribes  
 l. 9, scheu, abashed by every approach of a cultivating influence.  
 l. 10, Troglodyte, member of lowest order of human beings. cave dwellers  
 l. 11, Nomade, wandering shepherds  
 l. 15, 16, The savage custom of sacrificing strangers cast ashore is not an uncommon one.  
 l. 18, Kindes, Proserpina, carried off by Pluto, god of the underworld.  
 l. 21, weile, why subj?  
 l. 31, großem, why not "great"?  
 l. 32 Fall, subject.  
 l. 33, wieder, Schiller implies an earlier, sicker existence.





Droben im Olympus blühn?  
 Gaben wir ihm zum Besitze  
 Nicht der Erde Götterschoß,  
 Und auf seinem Königsstize  
 40 Schweift er elend, heimatlos?

Fühlt kein Gott mit ihm Erbarmen?  
 Keiner aus der Sel'gen Chor  
 Hebet ihn mit Wunderarmen  
 Aus der tiefen Schmach empor?  
 In des Himmels sel'gen Höhen  
 Rühret sie nicht fremder Schmerz;  
 Doch der Menschheit Angst und Wehen  
 Fühlet mein gequältes Herz.

Daß der Mensch zum Menschen werde,  
 50 Stift' er einen ew'gen Bund  
 Gläubig mit der frommen Erde,  
 Seinem mütterlichen Grund,  
 Ehre das Gesetz der Zeiten  
 Und der Monde heil'gen Gang,  
 Welche still gemessen schreiten  
 Im melodischen Gesang.

Und den Nebel teilt sie leise,  
 Der den Blicken sie verhüllt;  
 Plötzlich in der Wilden Kreise  
 60 Steht sie da, ein Götterbild.  
 Schwelgend bei dem Siegesmahle  
 Findet sie die rohe Schar,  
 Und die blutgefüllte Schale  
 Bringt man ihr zum Opfer dar.

Aber schauernd, mit Entsetzen  
 Wendet sie sich weg und spricht:  
 Blut'ge Tigermahle nehen  
 Eines Gottes Lippen nicht.  
 Keine Opfer will er haben,  
 70 Früchte, die der Herbst beschert,

L. 36, droben, as gods

L. 37, Besitze, native of burbase.

ls. 46, 48, rühret, führet, for the sake of meter.

ls. 49, 50, subjunctive on account of condition contrary to fact.

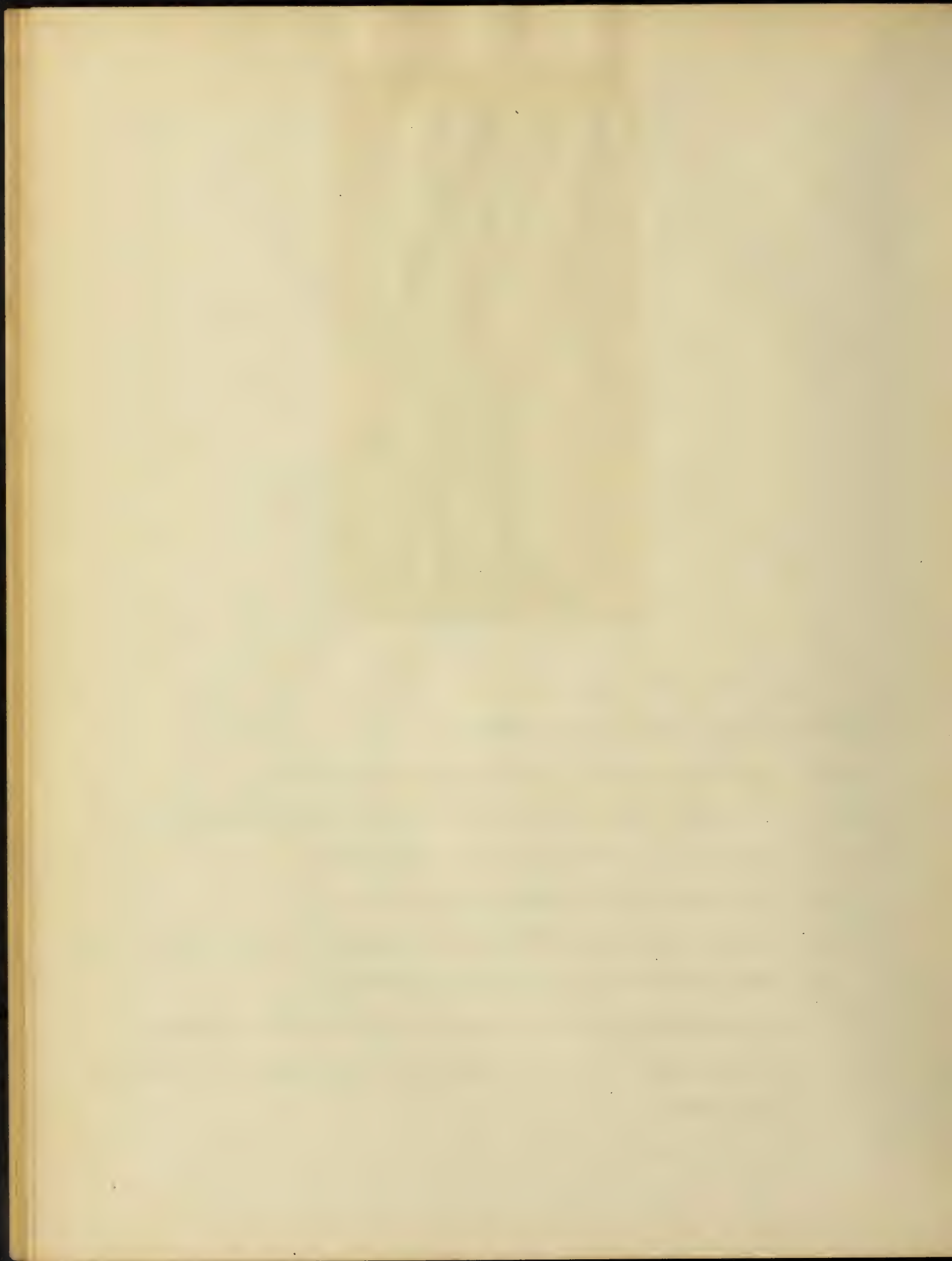
L. 51, gläubig, trustful; fromm, faithful.

L. 53, Gesetz der Zeiten, change of seasons.

L. 56, Gesang, alluding to the old belief that the heavenly bodies moved to the tune of unheard music.

L. 63, blutgefüllte, from enemies just killed in battle.

L. 67, Tigermahle, man was, indeed, but very little above the meanest beast.





Mit des Feldes frommen Gaben  
Wird der Heilige verehrt.

Und sie nimmt die Wucht des Speeres  
Aus des Jägers rauher Hand;  
Mit dem Schaft des Mordgewehres  
Fürchtet sie den leichten Sand,  
Nimmt von ihres Kranzes Spitze  
Einen Kern, mit Kraft gefüllt,  
Senkt ihn in die zarte Nixe,

90 Und der Trieb des Reimes schwillt.

Und mit grünen Halmen schmückt  
Sich der Boden alsobald,  
Und so weit das Auge blicket,  
Wogt es wie ein goldner Wald.  
Lächelnd segnet sie die Erde,  
Flücht der ersten Garbe Bund,  
Wählt den Feldstein sich zum Herde,  
Und es spricht der Göttin Mund:

Vater Zeus, der über alle  
90 Götter herrscht in Aethers Höhn,  
Daß dies Opfer dir gefalle,  
Daß ein Zeichen jetzt geschehn:  
Und dem unglücksel'gen Volke,  
Das dich, Hoher, noch nicht nennt,  
Nimm hinweg des Auges Wolke,  
Daß es seinen Gott erkennt!

Und es hört der Schwester Flehen  
Zeus auf seinem hohen Sitz;  
Donnernd aus den blauen Höhen  
100 Wirft er den gezackten Blitz.  
Prasselnd fängt es an zu tohen,  
Hebt sich wirbelnd vom Altar,  
Und darüber schwebt in hohen  
Kreisen sein geschwinder Nar.

l. 7, fromm, no blood had come near them.

l. 72, wird, passive construction.

l. 82, alsobald, oftener alsobald.

l. 85, lächelnd, with satisfaction at success and at savages' surprise.

l. 87, Feldstein, not a krenzstein; a chance stone of the field.

l. 88, es .... Göttin Mund, outward for die Göttin sprach.

l. 89, Vater; title of respect; a father and Zeus were both children of Cronus.

l. 92, Zeichen, compare with story of Eriphra I. Kings 18: 17-41.

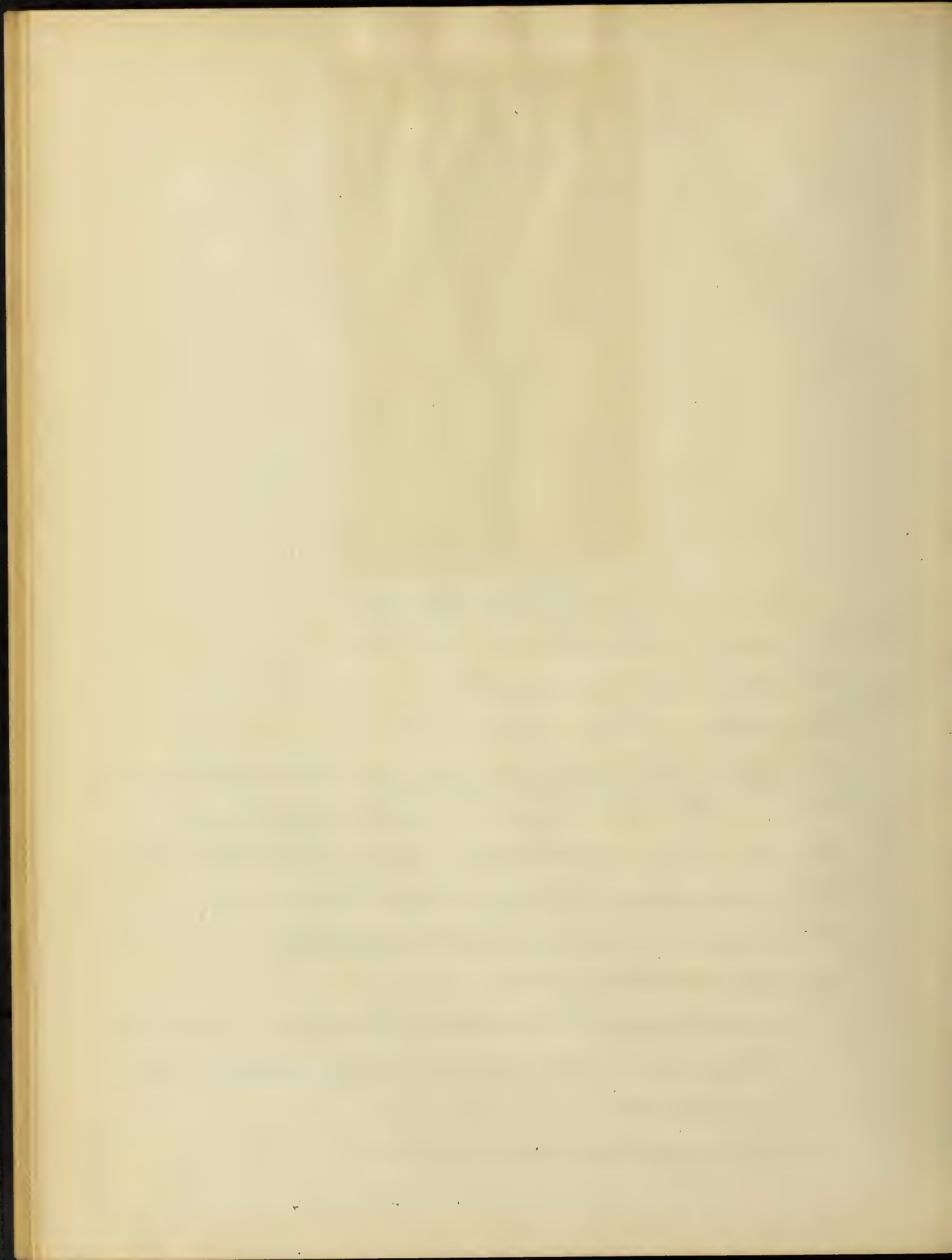
l. 94, dich, familiar address; nennt, in worship.

l. 96, es refers to Volke.

l. 100, gezackten Blitz, the thunderbolt was Zeus' peculiar weapon, given him by the Cyclops in his war with the Titans.

l. 101, es, impersonal.

l. 104, Nar, the eagle was sacred to Zeus.





Und gerührt zu der Herrscherin Füßen  
 Stürzt sich der Menge freudig Gemüth,  
 Und die rohen Seelen zerfließen  
 In der Menschlichkeit erstem Gefühl,  
 Werfen von sich die blutige Wehre,  
 110 Deffnen den düstergebundenen Sinn  
 Und empfangen die göttliche Lehre  
 Aus dem Munde der Königin.

Und von ihren Thronen steigen  
 Alle Himmlischen herab,  
 Themis selber führt den Reigen,  
 Und mit dem gerechten Stab  
 Mißt sie jedem seine Rechte,  
 Setzt selbst der Grenze Stein,  
 Und des Styx verborgne Mächte  
 120 Ladet sie zu Zeugen ein.

Und es kommt der Gott der Esse,  
 Zeus' erfindungsreicher Sohn,  
 Bildner künstlicher Gefäße,  
 Hochgelehrt in Erz und Ton.  
 Und er lehrt die Kunst der Ränge  
 Und der Blasebälge Zug;  
 Unter seines Hammers Zwange  
 Bildet sich zuerst der Pflug.

Und Minerva, hoch vor allen  
 130 Ragend mit gewicht'gem Speer,  
 Läßt die Stimme mächtig schallen  
 Und gebet dem Götterheer.  
 Feste Mauern will sie gründen,  
 Jedem Schutz und Schirm zu sein,  
 Die zerstreute Welt zu binden  
 In vertraulichem Verein.

l. 106, freudig, freudiges is the correct form.

l. 108, Gefühl, "Man just coming to realize that he is something distinct from the nature about him."

l. 109, Wehre, he no longer is a hunter by profession.

l. 115, Themis, goddess of justice, one of Man's earliest conceptions

l. 117, misst, messen.

l. 119, Styx; one of the most solemn oaths was to swear by the Furies or Powers of Night.

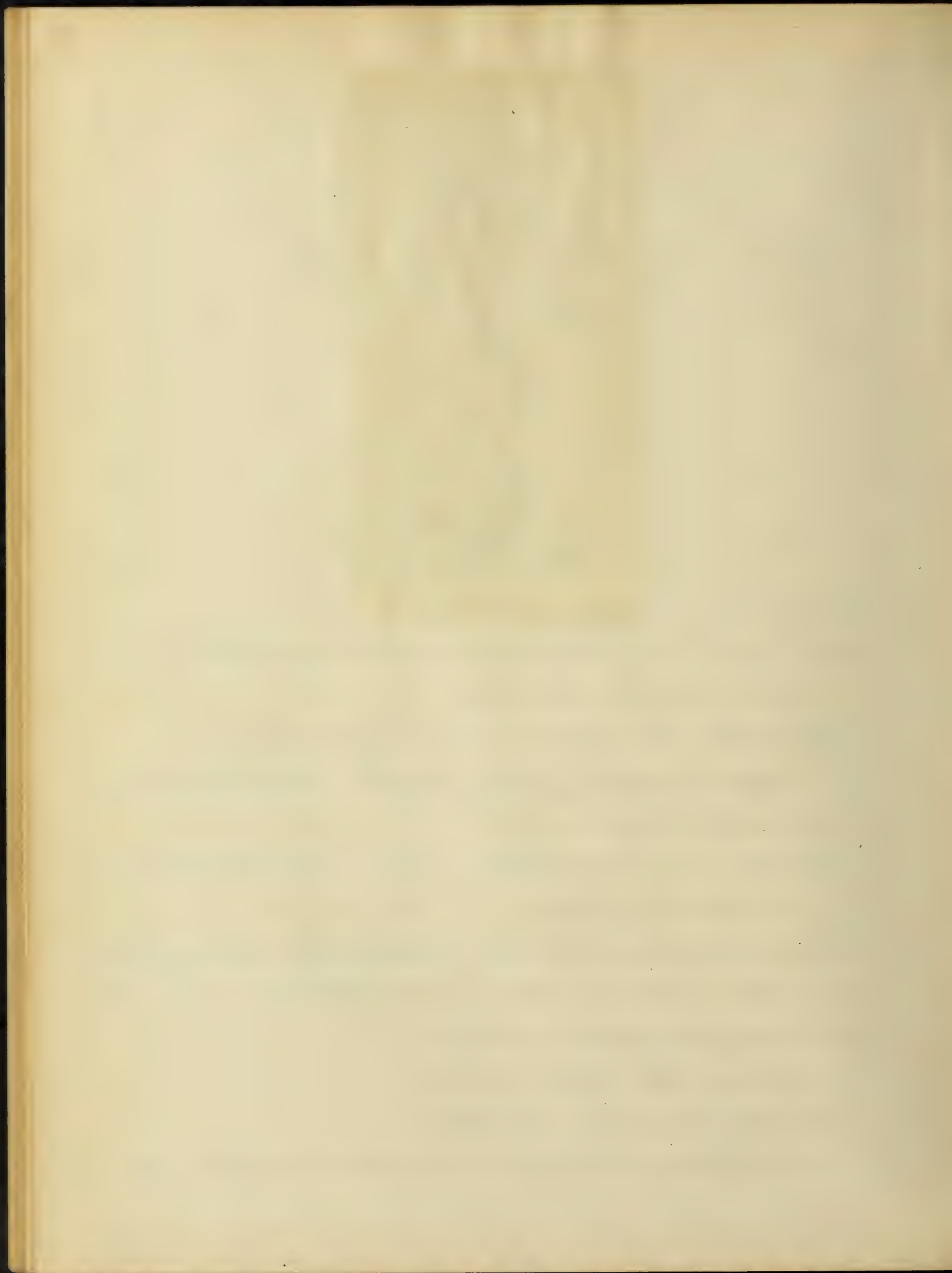
l. 121, Gott der Esse, Vulcan, son of Jupiter and Juno artificer of the gods.  
 After the idea of property in man's development comes the use of tools.

l. 122, erfindungsreich, inventive.

l. 124, Ton, also appears as Thon.

l. 132, gebent, rare for Gebietet.

l. 133, Feste Mauern; After tools comes an associate unity in a city.





Und sie lenkt die Herrscherschritte  
Durch des Feldes weiten Plan,  
Und an ihres Fußes Tritte  
140 Hefet sich der Grenzgott an.  
Messend führet sie die Kette  
Um des Hügels grünen Saum;  
Auch des wilden Stromes Bette  
Schließt sie in den heil'gen Raum.

Alle Nymphen, Dreaden,  
Die der schnellen Artemis  
Folgen auf des Berges Pfaden,  
Schwingend ihren Jägerspieß,  
Alle kommen, alle legen  
150 Hände an, der Jubel schallt.  
Und von ihrer Aerte Schlägen  
Krachend stürzt der Fichtenwald.

Auch aus seiner grünen Welle  
Steigt der schilfbekränzte Gott,  
Wälzt den schweren Floß zur Stelle  
Auf der Göttin Nachtgebot;  
Und die leichtgeschürzten Stunden  
Fliegen ans Geschäft gewandt,  
Und die rauhen Stämme runden  
160 Zierlich sich in ihrer Hand.

Auch den Meergott sieht man eilen;  
Rasch mit des Tridentes Stoß  
Bricht er die granitnen Säulen  
Aus dem Erdgerippe los,  
Schwingt sie in gewalt'gen Händen  
Hoch, wie einen leichten Ball,  
Und mit Hermes, dem behenden,  
Türmet er der Mauern Wall.

Aber aus den goldnen Saiten  
170 Doct Apoll die Harmonie

l. 138, weiten Plan, after the city follows the state.

l. 140, Grenzgott, Terminus, Roman god of boundaries. On Feb. 23 a feast to him was celebrated; dividing lines between adjacent properties were ascertained.

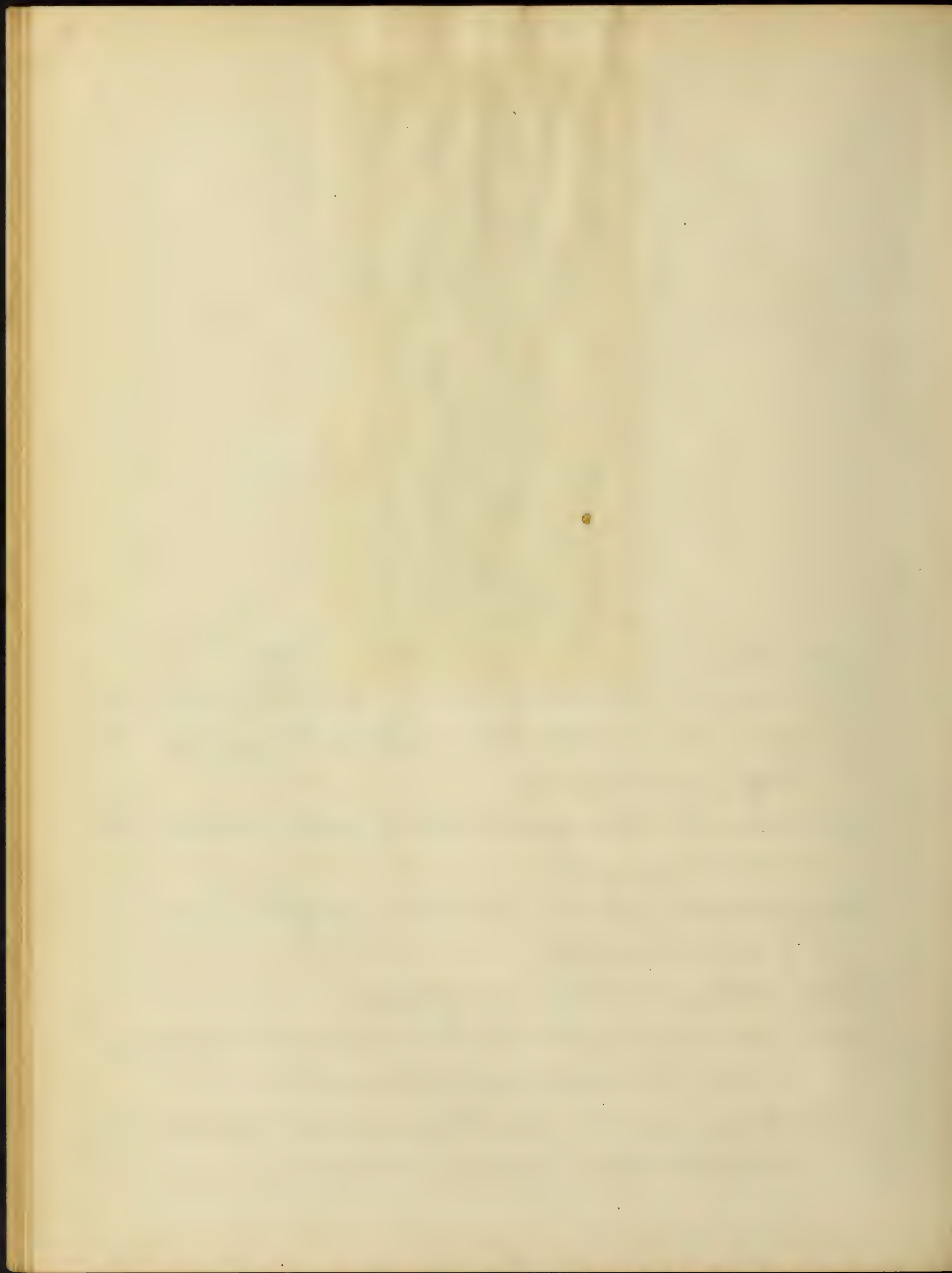
l. 151, schlägen, bl; it is irregular to have the special protectors of the wood destroying it.

l. 156, Nachtgebot, of Minerva. She teaches navigation for the benefit of the new city.

l. 157, Stunden, Horen, servants of Jove.

l. 161, Poseidon was a brother of Zeus and by the latter given control of the sea. The trident l. 162, was his symbol.

l. 167, Hermes, god of commerce, therefore consistently helps in city's building. He and Poseidon are said to have built Troy.





Und das holde Maß der Zeiten  
 Und die Macht der Melodie.  
 Mit neunstimmigem Gesange  
 Fallen die Kamönen ein;  
 Leise nach des Liebes Klange  
 Füget sich der Stein zum Stein.

Und der Thore weite Flügel  
 Setzt mit erfahrner Hand  
 Cybele und fügt die Riegel  
 180 Und der Schlösser festes Band.  
 Schnell durch rasche Götterhände  
 Ist der Wunderbau vollbracht,  
 Und der Tempel heitre Wände  
 Glänzen schon in Festespracht.

Und mit einem Kranz von Myrten  
 Naht die Götterkönigin,  
 Und sie führt den schönsten Hirten  
 Zu der schönsten Hirtin hin.  
 Venus mit dem holden Knaben  
 190 Schmücket selbst das erste Paar,  
 Alle Götter bringen Gaben  
 Segnend den Vermählten dar.

Und die neuen Bürger ziehen,  
 Von der Götter sel'gem Chor  
 Eingeführt, mit Harmonieen  
 In das gastlich offne Thor;  
 Und das Priesteramt verwaltet  
 Ceres am Altar des Zeus,  
 Segnend ihre Hand gefaltet,  
 200 Spricht sie zu des Volkes Kreis:

Freiheit liebt das Tier der Wüste,  
 Frei im Aether herrscht der Gott,  
 Ihrer Brust gewalt'ge Lüfte  
 Zähmet das Naturgebot;  
 Doch der Mensch in ihrer Mitte  
 Soll sich an den Menschen reihn,  
 Und allein durch seine Sitte  
 Kann er frei und mächtig sein.

l. 171, Maß der Zeiten, rhythm.

l. 176, Stein zum Stein, mythological building of Thebes by Julius and Amphion and the latter's lyre.

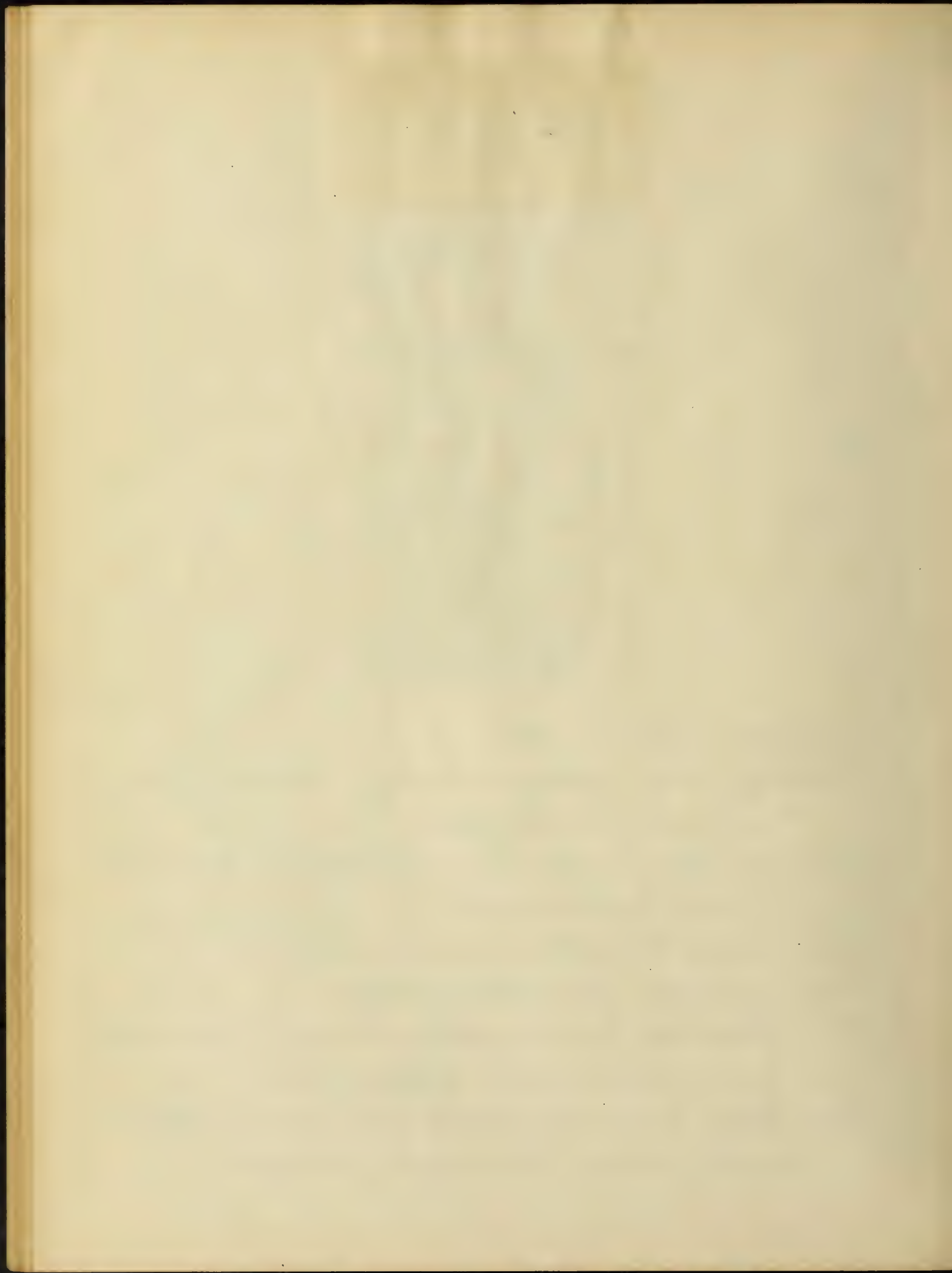
l. 179 Cybele, Rhea was a great life spreading goddess. Gave man special aid in fortifying cities.

l. 185, Myrten, the myrtle was sacred to Venus.

l. 186, Götterkönigin, Juno, goddess of marriage

l. 199, holden Knaben Cupid. The people are united into a community by the influence of Venus goddess of Love.

l. 203, Bürger. In line 187 they were still "Hirten", but the result of the new condition is already evident, for they are "citizens".

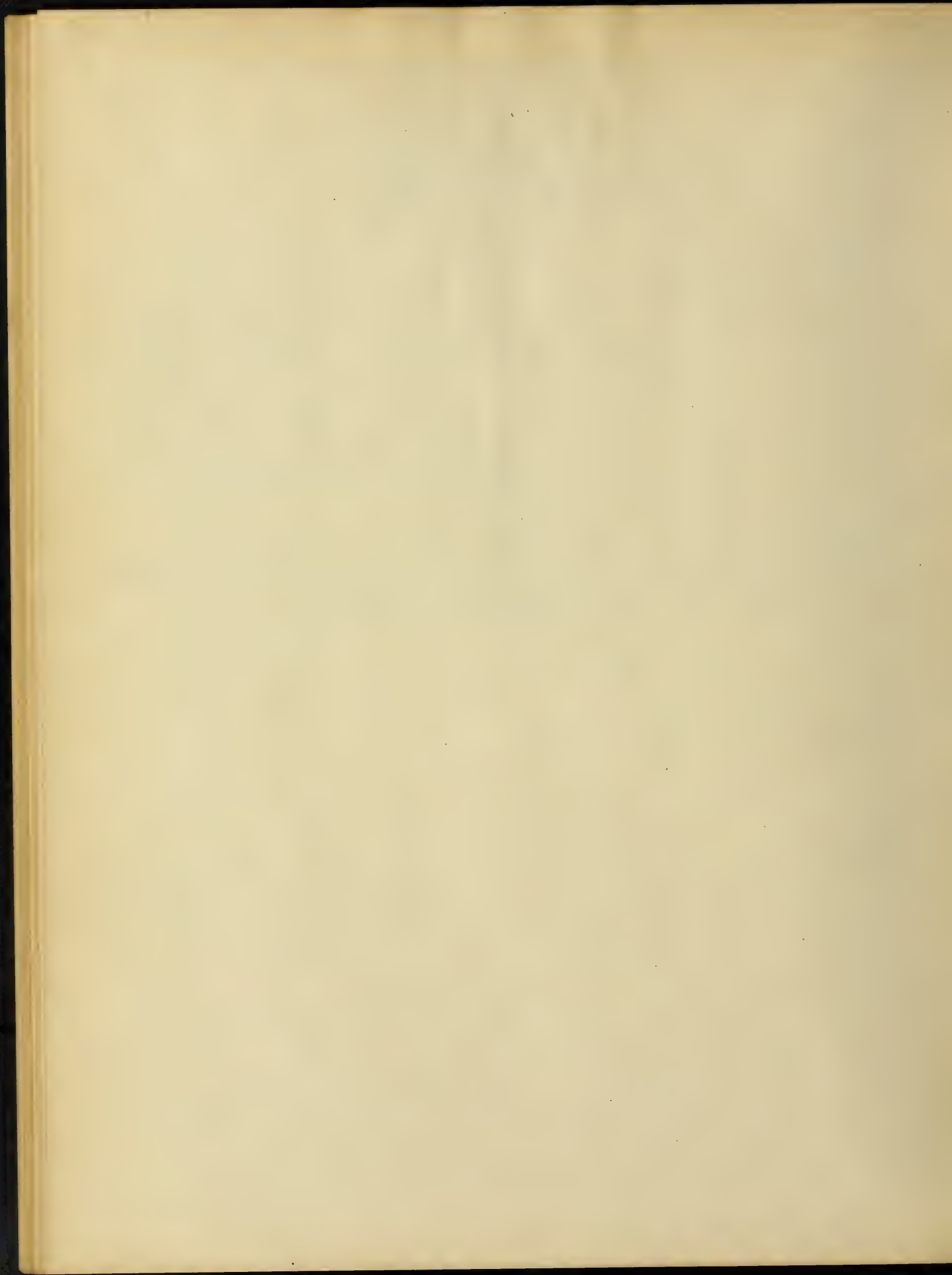




Bindet zum Kranze die goldenen Aehren,  
 210 Flechtet auch blaue Sphären hinein!  
 Freude soll jedes Auge verklären,  
 Denn die Königin ziehet ein,  
 Die uns die süße Heimat gegeben,  
 Die den Menschen zum Menschen gefellt.  
 Unser Gesang soll sie festlich erheben,  
 Die beglückende Mutter der Welt!

l. 211-218. The meaning of these lines is not clear. It seems to be that Man occupies a place intermediate between god and beast. The last two must follow out their own godly and animal natures. Man is morally free, and by submitting to the claims of Man about him, he comes to his real freedom. In other words, by an obedience to law does man become free.

l. 226. Mutter der Welt, because she has given that which has made the world, what it really is today.



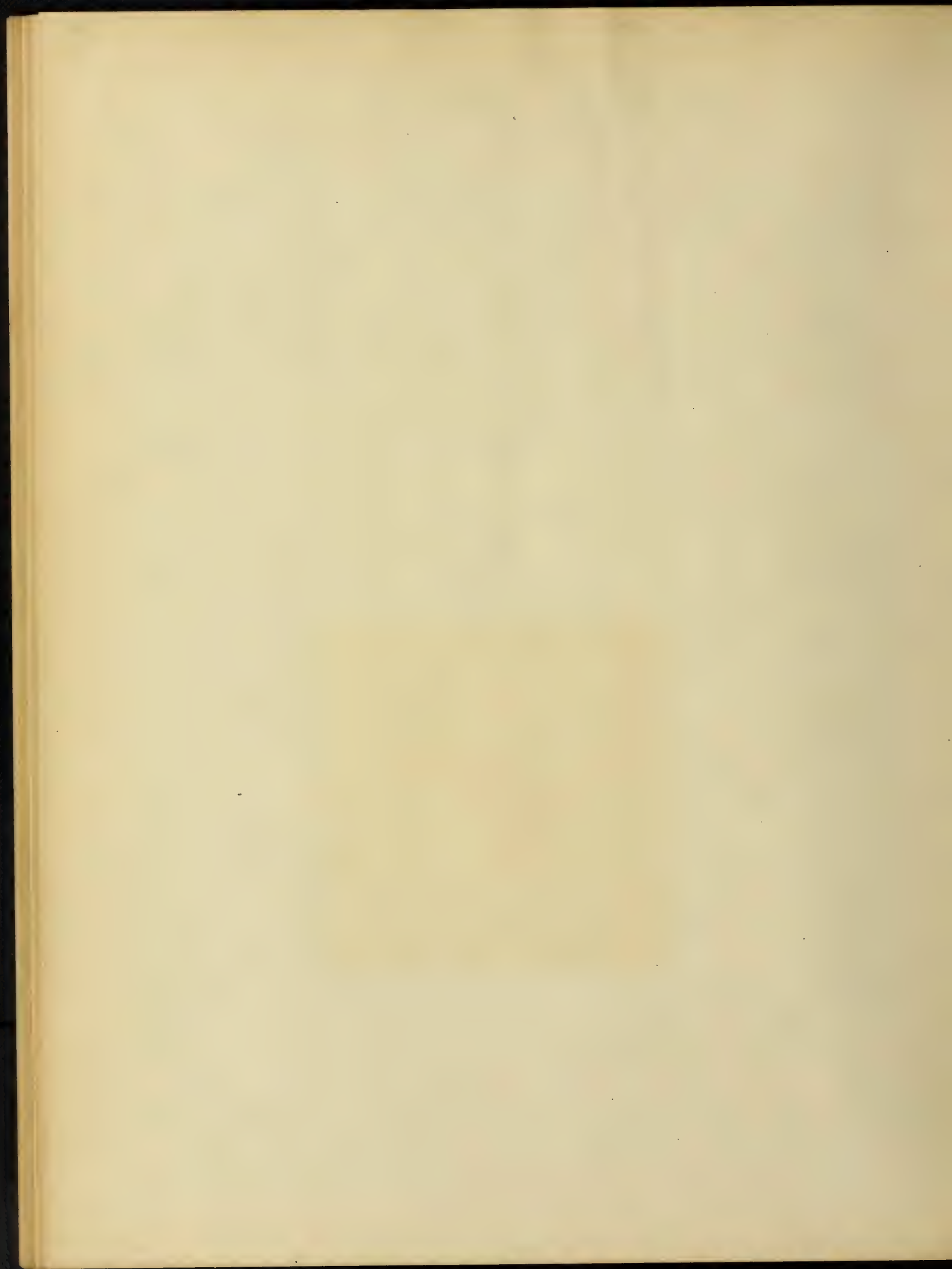


## Die Erwartung — Introduction.

A criticism sometimes made upon Schiller's lyric poems is, that, not being each spontaneous, the feet may be properly constructed, the rhyme may occur regularly, but some persons can hear the workings of the machinery by which the work was evolved. Such an aureole not apply to "Die Erwartung", given below. This poem, supposed to have been inspired by Charlotta von Tengefeld, afterwards Frau Schiller, was written in September, 1799, although its first conception dates from 1796. On the 20th of September, 1799, Schiller sent it to the "Almanach" press along with Schubert's "Die Schwestern von Lesbos".

For warmth and vividness of coloring, the poem has few equals in Schiller; the general situation portrayed is somewhat analogous to that in the "Braut von Messina", where Beatrice speaks a monologue while waiting for her lover. In "die Erwartung", the gorgeousness yet beauty of nature in general, the richness and fragrance of nature in particular, and the well arranged harmony of the garden scene, are entirely spontaneously expressed.

The management of metre lines and stanzas is highly artificial, but its artificiality is lost unless we look for it. The poem is divided into various lines of different length and meter, which show the lover at one minute, hearing or seeing the beloved one approach, and the next exclaiming how he had been deceived by some mere natural happening about him. The stanzas are alternately short and long, of four and eight lines length, respectively. The lines in the short stanza show a quickened feeling and are for that purpose made shorter than the others, which deal largely with description and contemplation.





The first two lines of the short stanzas are dactylic trimeter, the last two are trochaic tetrameter; the first and third lines are of feminine ending, the second and fourth have masculine endings. The eight-line stanzas are uniform iambic pentameter. At the end of the poem <sup>D 38-49.</sup> <sup>15</sup> the poet himself speaks, in an iambic-anapaestic stanza of four lines.

Düntzer thinks that the poem should fall into three divisions, as judged by the long stanzas. In the first part the speaker is concerned in getting things around him in readiness for her who is to come; he calls on twigs and branches to spread out and form a beautiful tower. Then in stanzas 6 and 8 the lover is absorbed in the sensuous enjoyment of the beauties of the summer evening; that mood is followed in the tenth stanza by one of feverish impatience. It seems justifiable to see this change of feeling.

#### Die Erwartung.

Hör' ich das Pförtchen nicht gehen?  
Hat nicht der Kiegel geklirrt?  
Nein, es war des Windes Wehen,  
Der durch diese Pappeln schwirrt.

O, schmücke dich, du grün belaubtes Dach,  
Du sollst die Anmutstrahlende empfangen!  
Ihr Zweige, baut ein schattendes Gemach,  
Mit holder Nacht sie heimlich zu umfangen!  
Und all' ihr Schmeichellüste, werdet wach  
10 Und scherzt und spielt um ihre Rosenwangen,  
Wenn seine schöne Bürde, leicht bewegt,  
Der zarte Fuß zum Sitz der Liebe trägt.

Stille! Was schlüpft durch die Hecken  
Raschelnd mit eilendem Lauf?  
Nein, es scheuchte nur der Schrecken  
Aus dem Busch den Vogel auf.

O, lösche deine Fackel, Tag! Hervor,  
Du geist'ge Nacht, mit deinem holden Schweigen!  
Breit' um uns her den purpurroten Flor,  
20 Umspinn uns mit geheimnisvollen Zweigen!

(3. Windes wehen, notice force of alliteration; comp with "ch" and "sch" sounds of l. 13.

l. 11, sein - Fuss.

l. 13-16, study the effect of "ch" and "sch" sounds.

l. 18, geistig; at night the outside world and its distractions have sunk into quiet and the soul turns in upon itself.





Der Liebe Wonne flieht des Lauschers Ohr,  
Sie flieht des Strahles unbescheidnen Zeugen;  
Nur Hesper, der verschwiegene, allein  
Darf, still herblickend, ihr Vertrauter sein.

Rief es von ferne nicht leise,  
Flüsternden Stimmen gleich?  
Nein, der Schwan ist's, der die Kreise  
Ziehet durch den Silberteich.

Mein Ohr umtönt ein Harmonieenfluß,  
30 Der Springquell fällt mit angenehmem Rauschen,  
Die Blume neigt sich bei des Westes Ruß,  
Und alle Wesen seh' ich Wonne tauschen;  
Die Traube winkt, die Pflirsche zum Genuß,  
Die üppig schwellend hinter Blättern lauschen;  
Die Luft, getaucht in der Gewürze Flut,  
Trinkt von der heißen Wange mir die Glut.

Hör' ich nicht Tritte erschallen?  
Rauscht's nicht den Laubgang daher?  
Nein, die Frucht ist dort gefallen,  
Von der eignen Fülle schwer.

40 Des Tages Flammenauge selber bricht  
In süßem Tod, und seine Farben blassen;  
Rühen öffnen sich im holden Dämmerlicht  
Die Kelche schon, die seine Gluten hassen.  
Still hebt der Mond sein strahlend Angesicht,  
Die Welt zerschmilzt in ruhig große Massen;  
Der Gürtel ist von jedem Reiz gelöst,  
Und alles Schöne zeigt sich mir entblößt.

50 Seh' ich nichts Weißes dort schimmern?  
Glänzt's nicht wie seidnes Gewand?  
Nein, es ist der Säule Flimmern  
An der dunkeln Taguswand.

l. 21, 2, Love always seeks seclusion.

l. 23, Hesper, evening star.

l. 25, rief, why not "tönt"?

l. 32, alle Wesen, birds and insects of the evening.

l. 33, Genuß, supply einladen.

l. 35, Gewürze, i. e. of ripe fruit.

l. 36, Glut, a result of the richness of the surroundings,  
and the stimulus of love.

l. 41, bricht, poor figure comparing sunset to the breaking of the eye of day.

l. 42, süßem Tod, because sunset is peaceful, succeeded by quiet.

l. 44, Kelche, night flowers.

l. 46, Massen, by moonlight, detail in outline is lost.

l. 51, Säule, Bildsäule, common in such gardens.

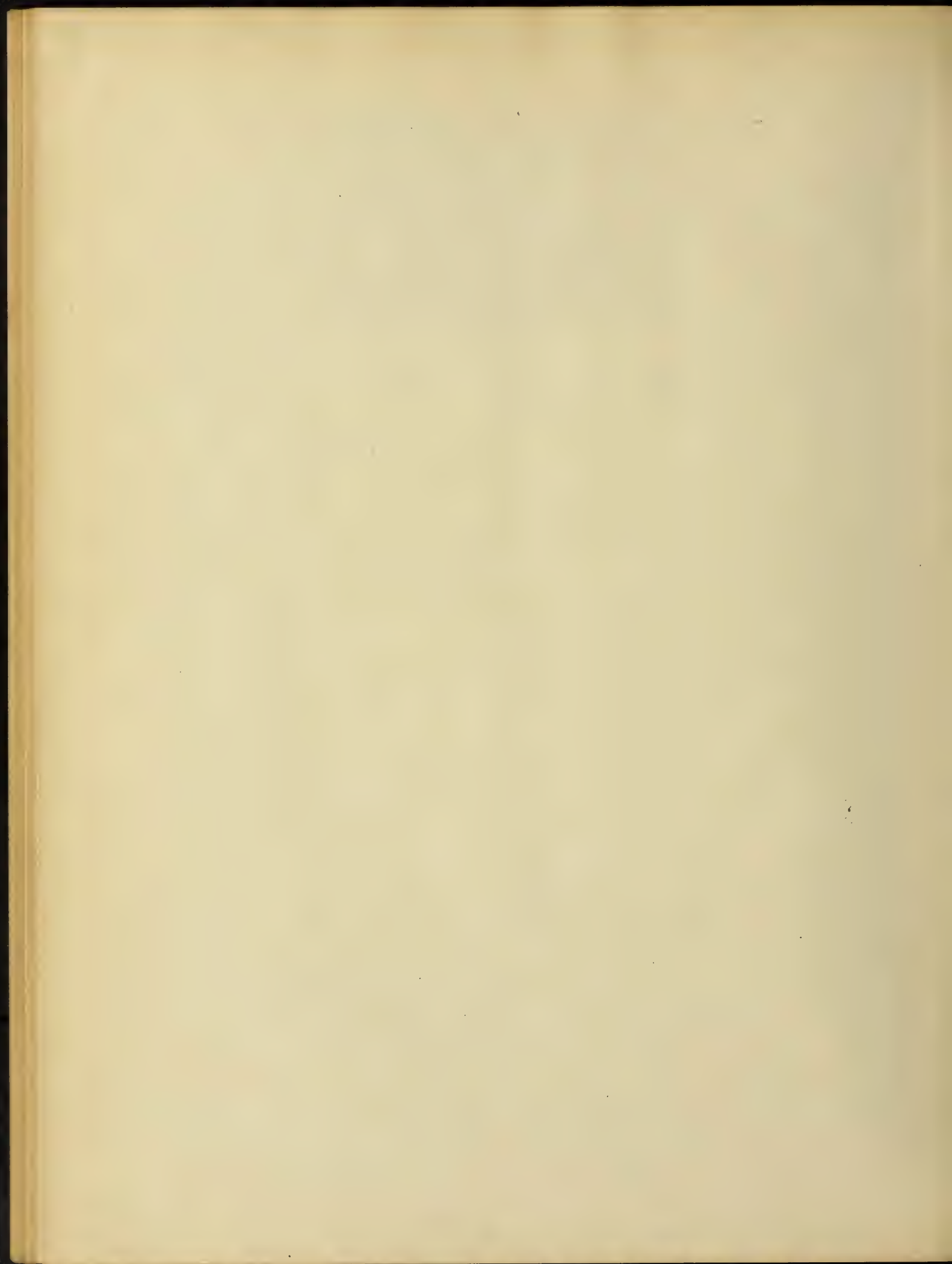




O sehnend Herz, ergöße dich nicht mehr,  
 Mit süßen Bildern wehenlos zu spielen!  
 Der Arm, der sie umfassen will, ist leer,  
 Kein Schattenglück kann diesen Busen kühlen.  
 O, führe mir die Lebende daher,  
 Laß ihre Hand, die zärtliche, mich fühlen!  
 Den Schatten nur von ihres Mantels Saum —  
 60 Und in das Leben tritt der hohle Traum.

Und leis, wie aus himmlischen Höhen  
 Die Stunde des Glückes erscheint,  
 So war sie genagt, ungesehen,  
 Und weckte mit Küssen den Freund.

*l. 60, hohl, leer.*





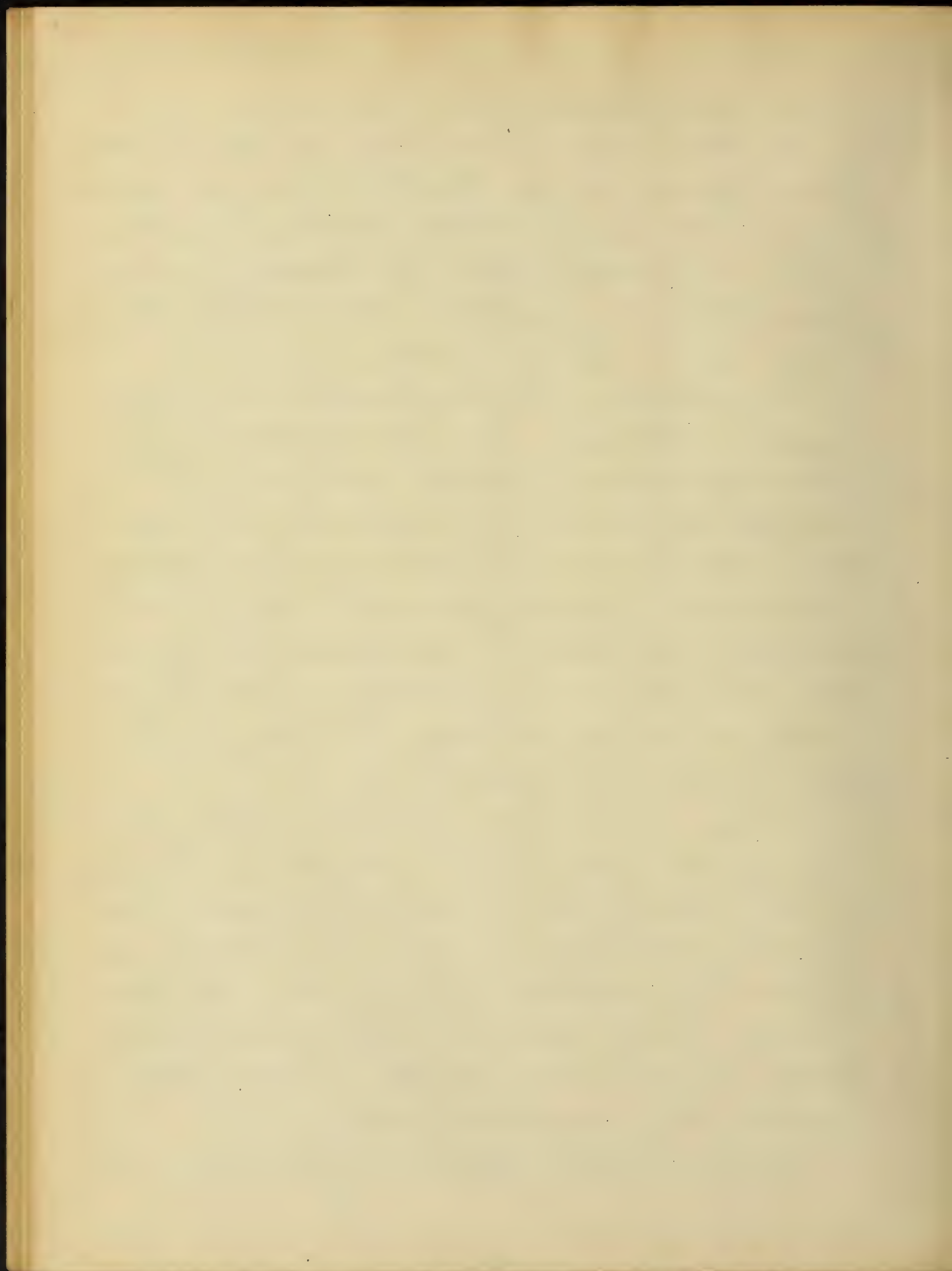
## Des Mädchens Klage - Introduction.

"Des Mädchens Klage" is a good illustration of the power of concentration. In four short stanzas, the poet has given an entire episode in song. This *kleine Liedchen*, as Schiller described it to Goethe, was written in the first days of September, 1798, and appeared in the *Musenalmanach* of the following year. It seems to be a recast of another song <sup>D</sup><sub>54</sub> which he had sent to Jelter in August 1797.

As usual Schiller sent the poem to Goethe for criticism, and for an opinion as to its value for publication. Goethe was much impressed by it, and said that it had the true tone of lament. There is some difference of opinion on that point, however, some critics thinking that the movement is too rapid and vivacious to give the truest element of lament; the explanation is made, on the other hand, that the grief meant to be expressed was a violent, passionate one. The song easily lends itself to musical rendition. The first two stanzas of it are sung with a guitar, by Zerkia in *Piccolomini*, before the approach of the countess Terzky. <sup>III</sup><sub>7</sub>

The "Klage" has the elements of the folk song. Schiller was doubtless influenced in its construction, by the numbers of folk-songs of a similar tenor, with which he must have been familiar. Boxberger thinks that he took his main cue from some old English songs, which he had read while still at the military academy. He also cites the "Meadow-song of Ethelred", "Das Mädchen am Ifer" and "Das Trauernde Mädchen" from Herders *Stimmen der Völker*. To the last two, the "Klage" is very similar, both in general tone and in diction.

The meter of *Des Mädchens Klage* is iambic, with a rather free use





of anapaestic feet; in the beginning of the poem there are fewer of these longer feet, because Schiller desired to give a short, sharply defined, quick-drawn picture of external conditions, in harmony with the feelings of the girl! A glance at the first stanza will show the signal success of the attempt. The force of the sorrowful impression is infinitely heightened by that tiny portrait showing a groaning forest, dark clouds lying through the gloomy night, and dark waves rolling high on the gloomy shore. The picture is dark, gloomy, impressive.

The poem as it stands today is not as Schiller wrote it in 1798. In the original copy, in the *Musenalmanach* and in several editions of Schiller during the latter's life-time, the *Klage* appeared in seven stanzas; in the final revision of his works, shortly before his death, he changed it to its present form.





## Des Mädchens Klage.

Der Eichwald brauset, die Wolken ziehn,  
Das Mägdlein sitzt an Ufers Grün;  
Es bricht sich die Welle mit Macht, mit Mad  
Und sie seufzt hinaus in die finstre Nacht,  
Das Auge von Weinen getrübet.

„Das Herz ist gestorben, die Welt ist leer,  
Und weiter gibt sie dem Wunsche nichts mehr.  
Du Heilige, rufe dein Kind zurück,  
Ich habe genossen das irdische Glück,  
10 Ich habe gelebt und geliebet!“

Es rinnet der Thränen vergeblicher Lauf,  
Die Klage, sie wecket die Toten nicht auf;  
Doch nenne, was tröstet und heilet die Brust  
Nach der süßen Liebe verschwundener Lust,  
Ich, die Himmlische, will's nicht versagen.

Laß rinnen der Thränen vergeblichen Lauf!  
Es wecke die Klage den Toten nicht auf!  
Das süßeste Glück für die trauernde Brust  
Nach der schönen Liebe verschwundener Lust  
20 Sind der Liebe Schmerzen und Klagen.

l. 7, gibt, oftener giebt.

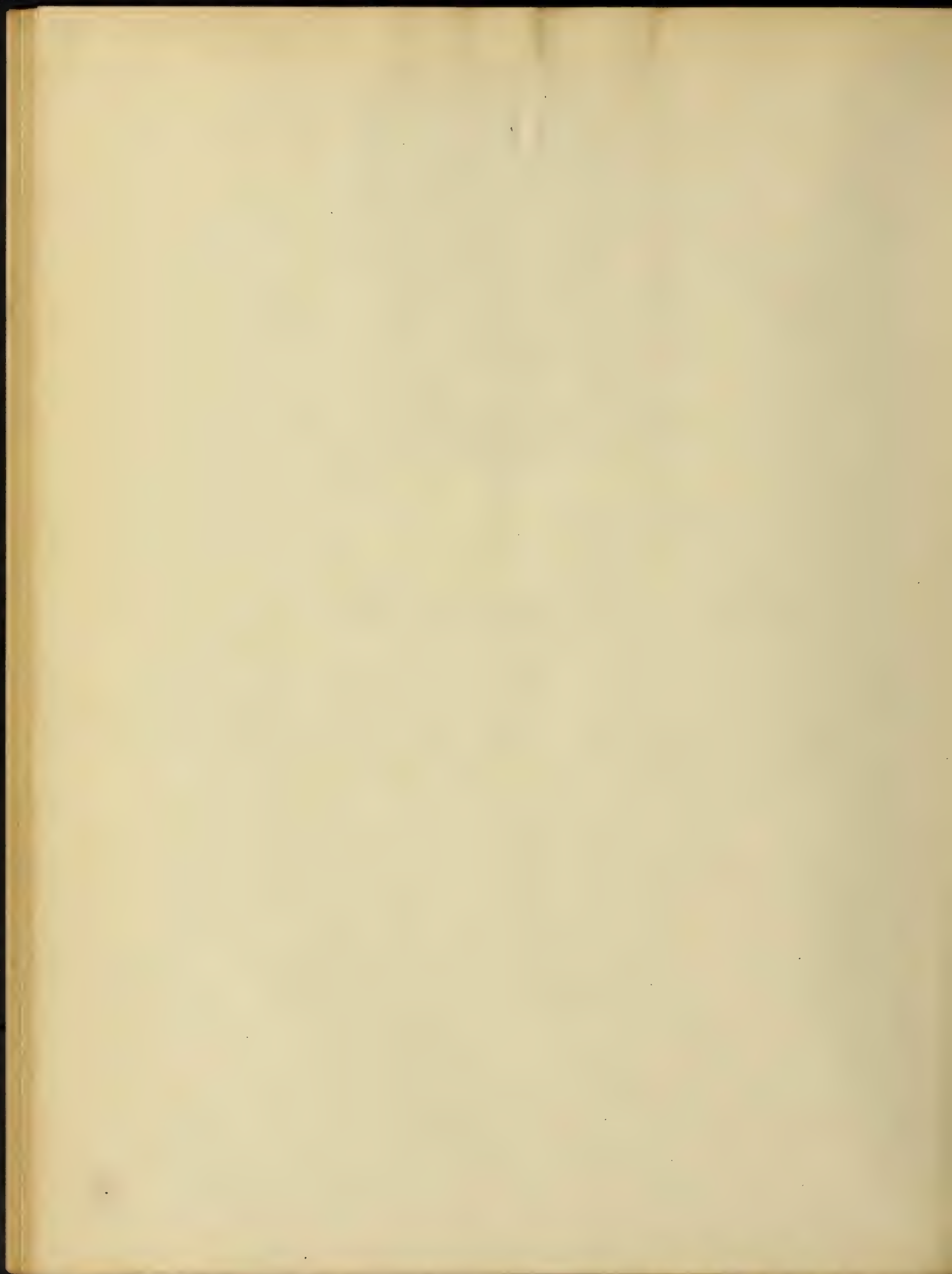
l. 8, Heilige, the virgin Mary.

l. 10, geliebet, - extra syllable for the meter.

l. 11-16, notice the change to the imperative.

l. 17, den Toten, the dead lovers, different from die Toten of l. 12

l. 20, der LiebSchmerzen, in some of our moods, even sorrow gives  
a kind of pleasure.



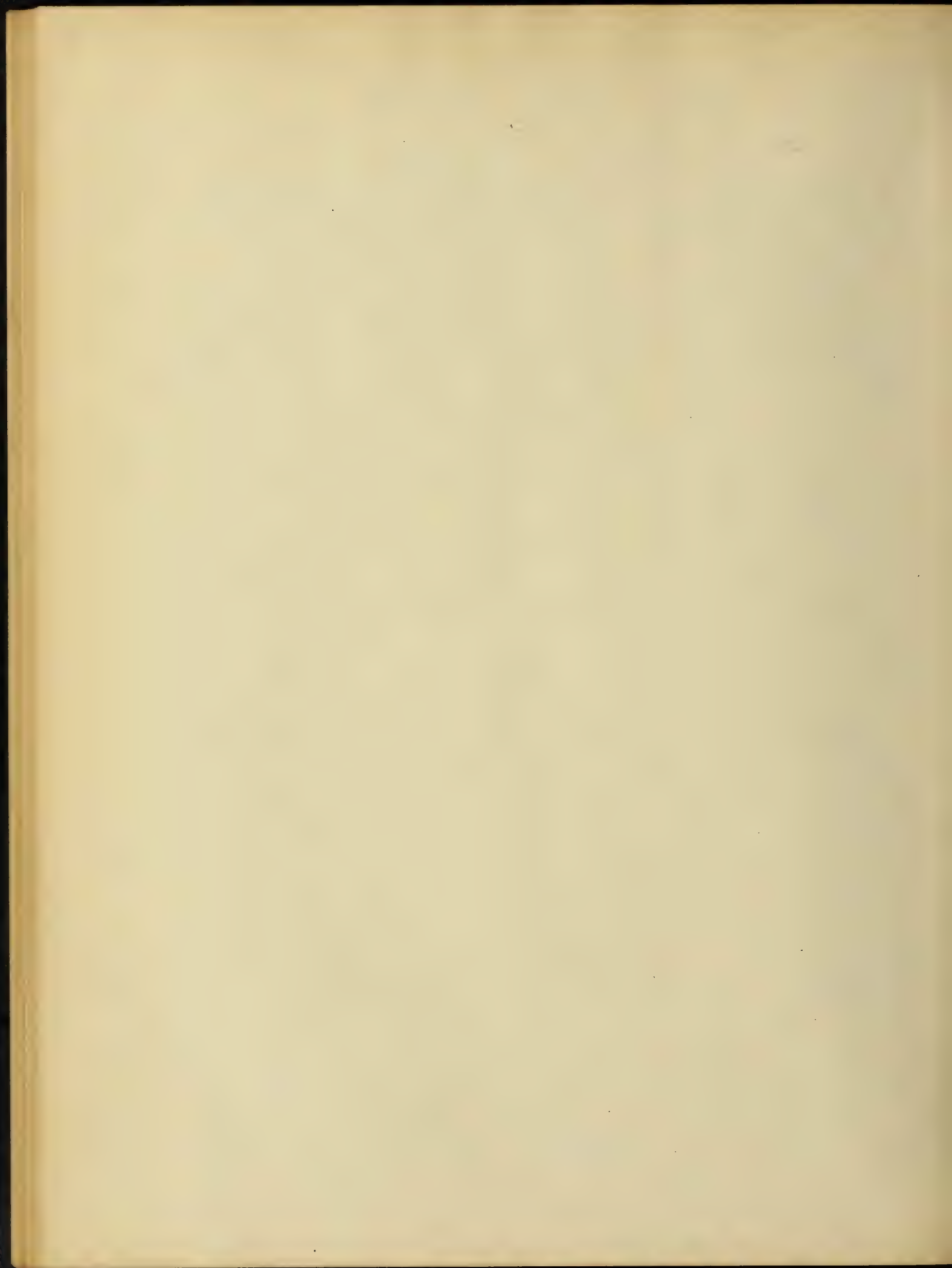


Die Götter Griechenlands - Introduction.

Die Götter Griechenlands belongs to the second period of Schiller's poetic activity, a time when his work was rather more indefinite than it became in later years; a time before he had reached his full powers. However, though coming in this early period, the poem shows the power of conception and expression which belongs to a great poet alone. Its poetic value is much greater than most of Schiller's work of the period displays.

In 1788 Wieland was managing a quarterly journal in Weimar which he called "Der deutsche Merkur"; in February of that year he prevailed upon Schiller to promise him a contribution for it. Schiller had done nothing in the way of lyric poetry since his hymn "An die Freude", being engaged at the time on a history of the Netherlands. However, in March he took up the task and wrote this poem which he described to Körner as the best that he had yet done. He was very glad, he said, that the dusty history work which he had been doing, had not driven his poetic muse away. Wieland liked the work very much, principally on account of its "Horace-like" correctness. Schiller was well acquainted with Horace, Virgil and Ovid, and undoubtedly used them as sources. He very likely also, followed Goethe in using a "Lexicon of Mythology" by Benjamin Hederich.

"Die Götter Griechenlands" appeared in the March number of the "Merkur", 1788, and immediately attracted attention. It came to public notice because of its poetic insight and expression and also on account of its unsympathetic attitude toward Christianity. It was not left long unanswered; replies came thick and fast, both in prose and verse. Friedrich Stollberg wrote "Thoughts about Schiller's Poem,



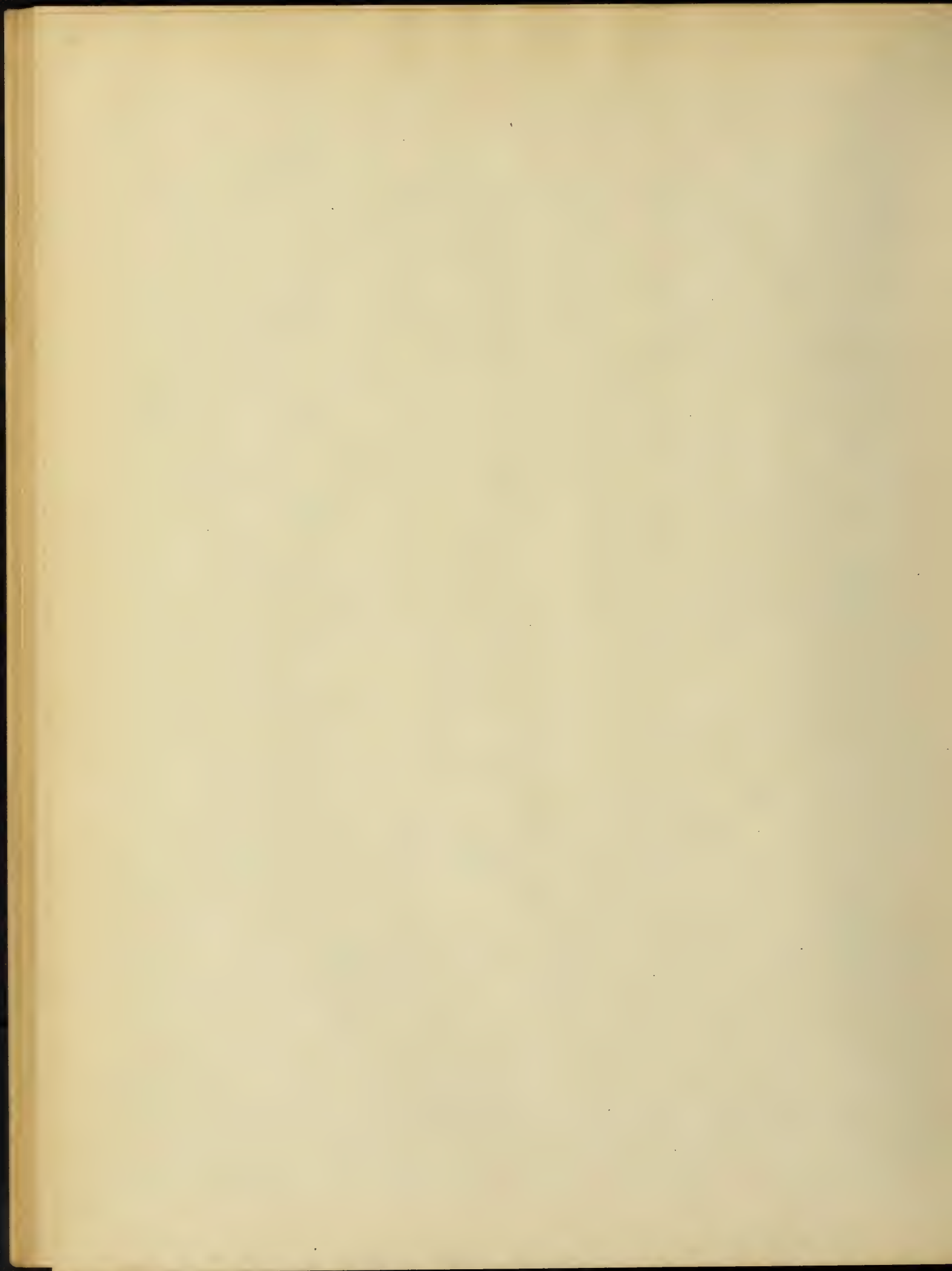


"The Gods of Greece", which appeared in August; Kleist contributed "Praise of Monotheism" to the August number of the "Merkur" and Benkowitz wrote a metrical attack upon Schiller. Knebel took a similar position and Forster also did similar. Thus it can be seen that a considerable controversy arose over the merits of the system which seemed to find advantages in the poetic, polytheistic system, over the "more likeless" monotheistic regime. Schiller himself said of his meaning -

210 V that the God which he portrayed, was not the God of the philosophers, nor that benignant Face so familiar to the people as a noise, but a character possessing some of the bad features of the religion of his time, just as the picture which he drew of the Grecian gods, set them in the most favorable light. As Hoffmeister says, Schiller expresses merely a deep yearning for the poetic elements, which are not in our religion, but which were in the religion of the Hellenists. The poem does not attack every "monotheism", but merely an abstract "rational monotheistic system". This may be merely an utterance of "words, words, words", but it gives a sort of justification to Schiller, it seems. He was a poet,

211 and, with Brehoff, we can judge him fairly, only when we get his "world-view". Not having his poetic nature, we can not fairly judge him. - Yet, on the other hand, however much Schiller's poetic nature may have been attracted by Greek theology, it was not necessary to make the comparison so direct in order to make use of that poetic material. Comparison is an important way of strengthening impressions, but comparison based upon false grounds, can scarcely be justified, even for poetic effect.

Schiller was wise in yielding to public opinion; the original





poem consisted of twenty-six stanzas, but owing to the adverse criticism, the poet cut out the most objectionable parts, until at the present time, the number is but sixteen; the poetic effect seems to be as strong as before. The first five stanzas are identical in the two versions; Nos. 6, 7, 8, 9 of the first poem are omitted in the second; a new stanza was written as No. 6, to bridge the gap left. No. 12 in the first version became No. 7, No. 10 was changed to No. 8, No. 11 was omitted, No. 14 became No. 9, No. 15 was omitted, No. 16 became No. 10, No. 17 was omitted, No. 18 was changed to No. 11, Nos. 19, 20, 21, 22 became Nos. 12, 13, 14, 15 respectively; Nos. 23, 24, 25 of the older poem were omitted and Schiller concluded the new form, with a new stanza more in harmony with the poem as it now stands.

The meter of "Die Götter Griechenlands" is fairly regular; it is trochaic pentameter, the same as in "Die Kindsmörderin".





## Die Götter Griechenlands.

Für die Freunde der ersten Ausgabe abgedruckt.

Da ihr noch die schöne Welt regiertet,  
An der Freude leichtem Gängelband  
Glücklichere Menschenalter führtet,  
Schöne Wesen aus dem Fabelland!  
Ach! da euer Bonnedienst noch glänzte,  
Wie ganz anders, anders war es da!  
Da man deine Tempel noch bekränzte,  
Venus Amathusia!

Da der Dichtkunst malerische Hülle  
10 Sich noch lieblich um die Wahrheit wand,  
Durch die Schöpfung floß da Lebensfülle,  
Und was nie empfinden wird, empfand.  
An der Liebe Busen sie zu drücken,  
Gab man höhern Adel der Natur,  
Alles wies den eingeweihten Blicken,  
Alles eines Gottes Spur.

Wo jetzt nur, wie unsre Weisen sagen,  
Seelenlos ein Feuerball sich dreht,  
Lenkte damals seinen goldnen Wagen  
20 Helios in stiller Majestät.  
Diese Höhen füllten Dreaden,  
Eine Dryas starb mit jenem Baum,  
Aus den Urnen lieblicher Najaden  
Sprang der Ströme Silberschaum.

Jener Lorbeer wand sich einst um Hülfe,  
Tantals Tochter schweigt in diesem Stein,  
Syrinx' Klage tönt aus jenem Schilf,  
Philomelens Schmerz in diesem Hain.  
Jener Bach empfing Demeters Zähre,  
30 Die sie um Persephonen geweint,

l. 2, der Freunde, genitive.

l. 4, schöne Wesen, the host of picturesque creations belonging to the old system.

l. 8, Amathusia, Venus had a temple at Amathus in Cyprus.

l. 9, da, "then".

l. 11, Lebensfülle; the classic religion saw personality in everything.

l. 13, 14; we have a more direct love for Nature when we see it as a personality.

l. 15, Blicken, attracted into the dative.

l. 17, Weisen, adj. used as noun; how infected?

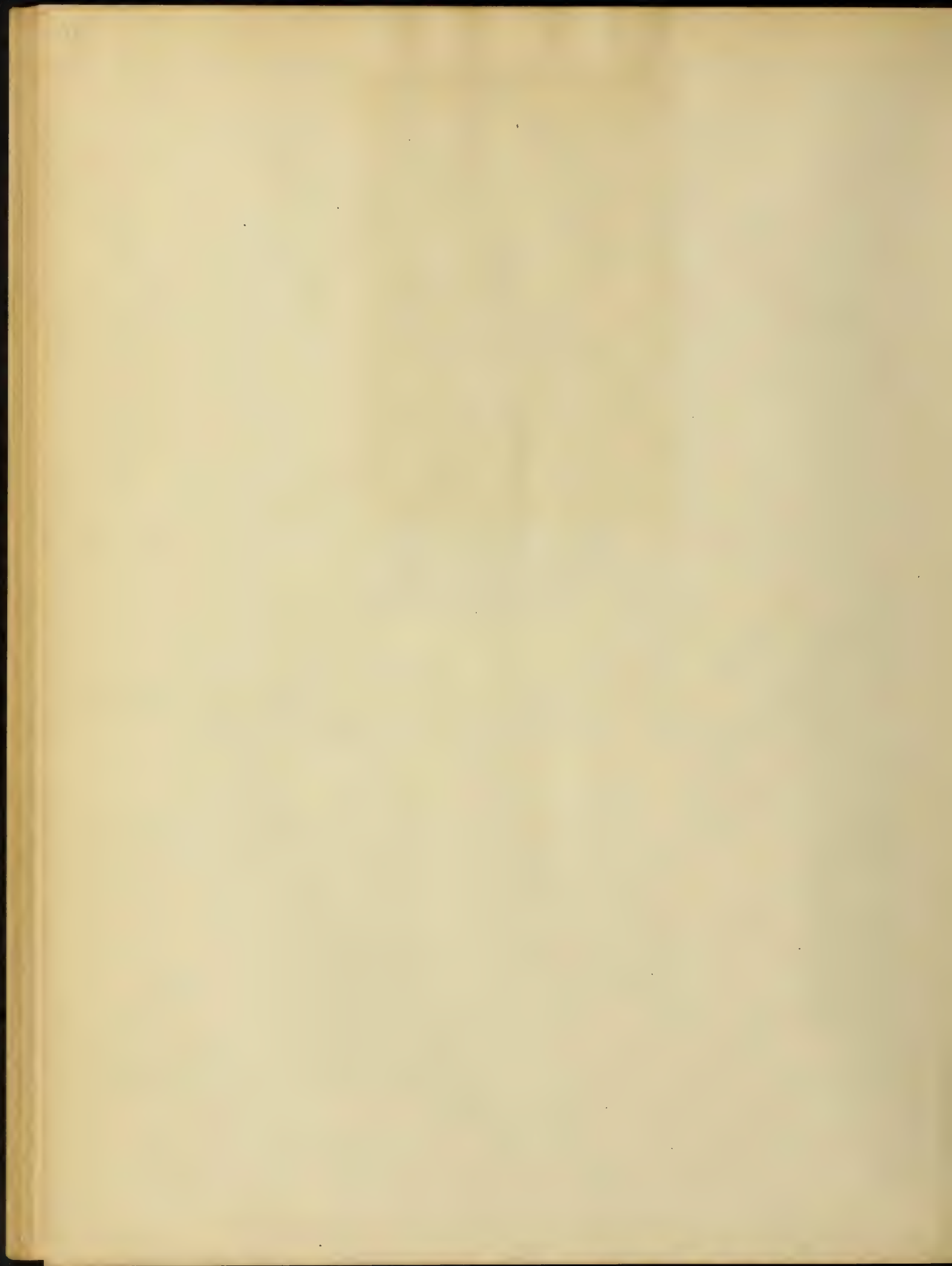
l. 21, 3 for significance of these various numbers: see Vocab.

l. 25, Daphne, turned into a laurel tree, to escape the pursuing Apollo.

l. 26, Niobe; she was changed to a stone, to check her grief for her children.

Tantalus, Syrinx, etc., see Vocab.

l. 29, Zähre, Ceres's grief at the loss of Proserpina was inconsolable.





Und von diesem Hügel rief Cythere,  
Ach, vergebens! ihrem schönen Freund.

Zu Deukalions Geschlechte stiegen,  
Damals noch die Himmlischen herab;  
Pyrrhas schöne Töchter zu besiegen,  
Nahm Hyperion den Hirtenstab.  
Zwischen Menschen, Göttern und Heroen  
Knüpfte Amor einen schönen Bund,  
Sterbliche mit Göttern und Heroen  
40 Huldigten in Amathunt.

Betend an der Grazien Altären  
Kniete da die holde Priesterin,  
Sandte stille Wünsche an Cytheren  
Und Gelübde an die Charitin.  
Hoher Stolz, auch droben zu gebieten,  
Lehrte sie den göttergleichen Rang  
Und des Reizes heil'gen Gürtel hüten,  
Der den Donnerer selbst bezwang.

Himmlich und unsterblich war das Feuer,  
50 Das in Pindars stolzen Hymnen floß,  
Niederströmte in Arions Leier,  
In den Stein des Phidias sich goß.  
Befre Wesen, edlere Gestalten  
Kündigten die hohe Abkunft an,  
Götter, die vom Himmel niederwallten,  
Sahen hier ihn wieder aufgethan.

l. 31, Venus had a temple on the island of Cytherea.

l. 32, Freund, Adonis, killed by a wild bear; dative.

l. 35, schöne Töchter; Schiller created the incident of Hyperion becoming a shepherd to win Pyrrha's daughters.

l. 40, huldigten; both heaven and earth recognize the power of love.

l. 42, holde; The priestesses were virgins.

l. 48, Donnerer, Zeus.

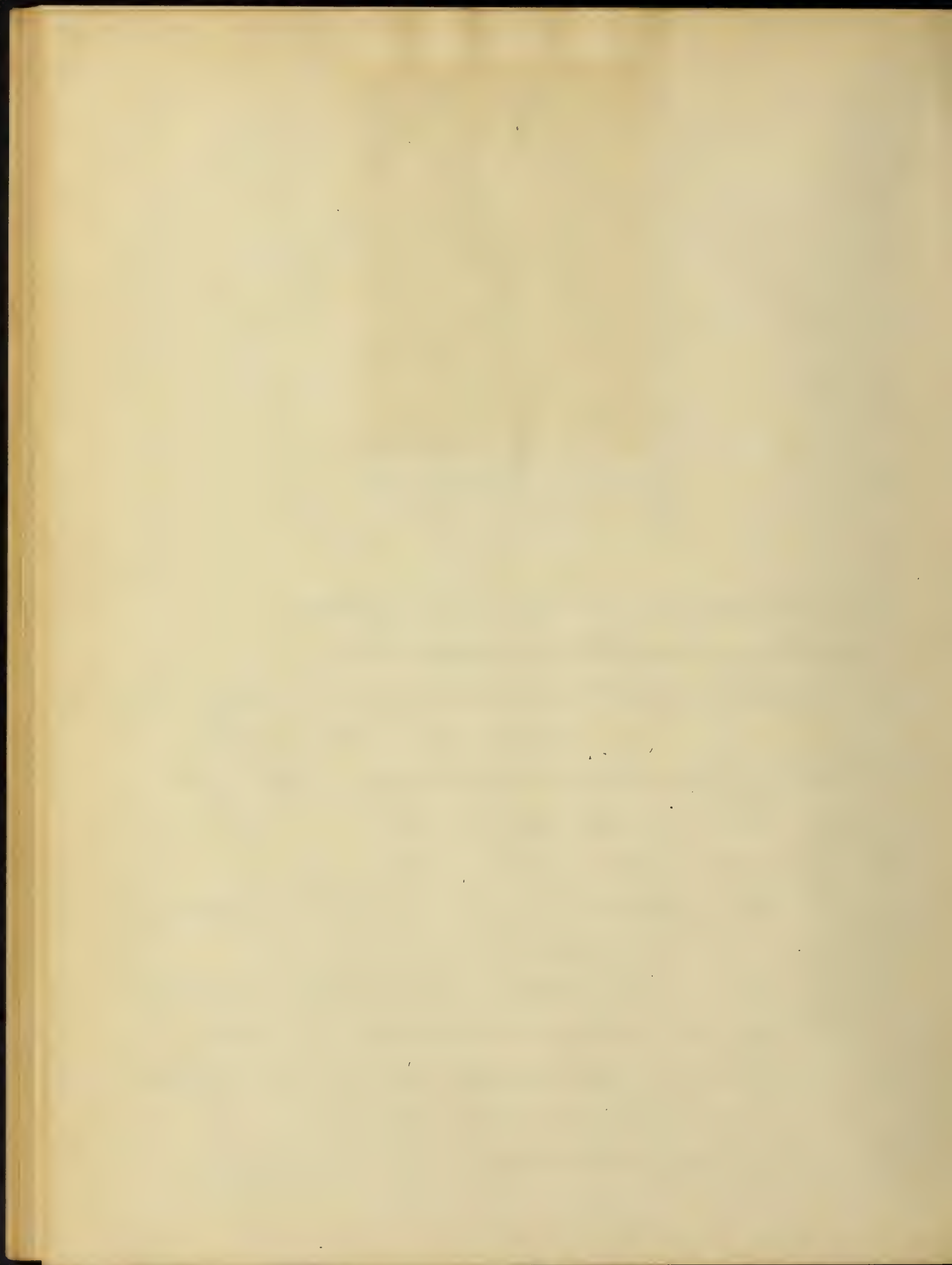
l. 45 droben-gebieten, to rule in Olympus by means of her charming personality.

l. 50, Pindar, great lyric Grecian poet; originator of one style of the ode.

l. 51, Arion was a master of wild, exultant bacchantic poetry.

l. 52, Phidias, the most famous sculptor of Greece; such was the perfection of his work that the marble seemed molded.

l. 54, hohe Abkunft, the statues seemed to be of divine lineage.





Werter war von eines Gottes Güte,  
 Teurer jede Gabe der Natur.  
 Unter Iris' schönem Bogen blühte  
 60 Reizender die perlenvolle Flur.  
 Prangender erschien die Morgenröte  
 In Himerens rosigtem Gewand,  
 Schmelzender erklang die Flöte  
 In des Hirtengottes Hand.

Liebender malte sich die Jugend,  
 Blühender in Ganymedas Bild,  
 Heldenkühner, göttlicher die Tugend  
 Mit Tritoniens Medusenschild.  
 Sanfter war, da Hymen es noch knüpfte,  
 70 Heiliger der Herzen ew'ges Band,  
 Selbst des Lebens zarter Faden schlüpfte  
 Weicher durch der Parzen Hand.

Das Eoë muntre Thyrsuschwinger  
 Und der Panther prächtiges Gespann  
 Meldeten den großen Freudebringer,  
 Faun und Satyr taumeln ihm voran;  
 Um ihn springen rasende Mänaden,  
 Ihre Tänze loben seinen Wein,  
 Und die Wangen des Bewirters laden  
 80 Lustig zu dem Becher ein.

L. 57, 8. Man is more appreciative of Nature's gifts when he gives her Nature's personality.

L. 60, perlenvoll, with raindrops.

L. 64, Hirtengott, Apollo.

L. 66. Ganymeda; Hebe is here given the feminine form of Gany mede. Latter was a beautiful youth snatched up to heaven as cupbearer to Zeus. Hebe was also a cupbearer, was goddess of youth and later wife of Hercules.

L. 68. Medusenschild; the Gorgon's head was a common shield ornament.

L. 69-72; formerly, marriage was more sacred, death less terrible

L. 73 Thyrsuschwinger; the thyrsus was a staff, wound with ivy, often carried by bacchantic revellers.

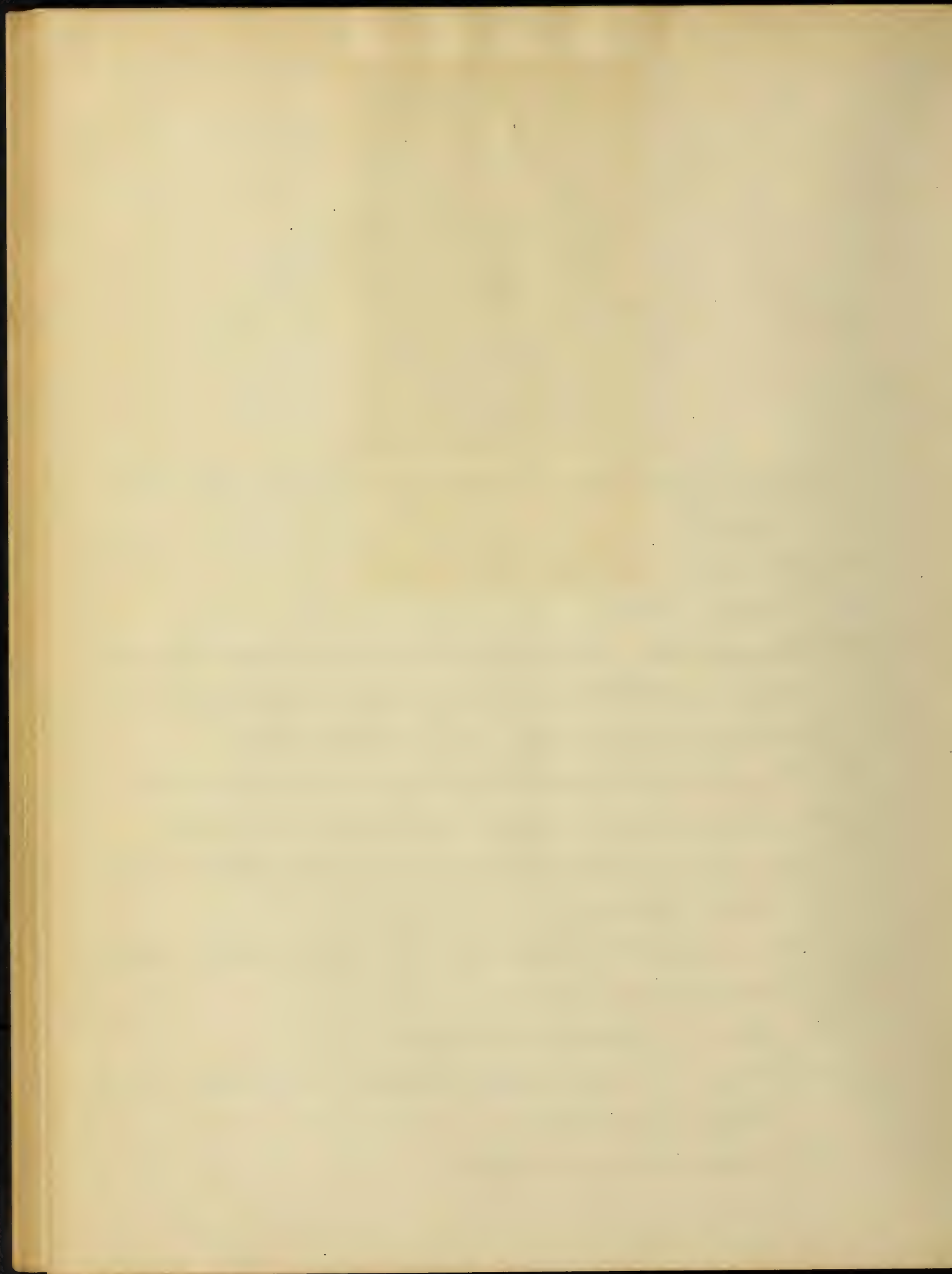
L. 74, Bacchuschariot was always conceived as drawn by panthers or leopards.

L. 75. Freudebringer, Bacchus.

L. 77, rasende, flushed with drinking.

L. 79, Wangen, the entire general appearance probably showed association with the "Becher".

L. 79-80 laden -- ein, see einladen.





Höher war der Gabe Wert gestiegen,  
 Die der Geber freundlich mit genoß,  
 Näher war der Schöpfer dem Vergnügen,  
 Das im Busen des Geschöpfes floß.  
 Kennt der meinige sich dem Verstande?  
 Birgt ihn etwa der Gewölke Zelt?  
 Mühsam späht' ich im Ideenlande,  
 Fruchtlos in der Sinnenwelt.

Eure Tempel lachten gleich Palästen,  
 90 Euch verherrlichte das Heldenpiel  
 An des Isthmus kronenreichen Festen,  
 Und die Wagen donnerten zum Ziel.  
 Schön geschlungne, seelenvolle Tänze  
 Kreisten um den prangenden Altar,  
 Eure Schläfe schmückten Siegeskränze,  
 Kronen euer duftend Haar.

Seiner Güter schenkte man das beste,  
 Seiner Lämmer liebstes gab der Hirt,  
 Und der Freudentaumel seiner Gäste  
 100 Lohnte dem erhabnen Wirt.  
 Wohin tret' ich? Diese traur'ge Stille,  
 Ründigt sie mir meinen Schöpfer an?  
 Finster, wie er selbst, ist seine Hülle,  
 Mein Entsagen — was ihn feiern kann.

Damals trat kein gräßliches Gerippe  
 Vor das Bett des Sterbenden. Ein Ruß  
 Nahm das letzte Leben von der Lippe,  
 Still und traurig senkt' ein Genius  
 Seine Fadel. Schöne, lichte Bilder  
 110 Scherzten auch um die Notwendigkeit,  
 Und das ernste Schicksal blickte milder  
 Durch den Schleier sanfter Menschlichkeit.

l. 82, Der Geber, The Supreme Ruler.

l. 85. der meinige, other ways of denoting the possessive?

Verstande; we can not grasp the Christian God with reason.

In this eleventh stanza Schiller allows part of his conception of the Christian God to influence the older order, for he applies "Schöpfer" to its Supreme Power.

l. 91, Isthmus, the Isthmian games were celebrated every four years on the Corinthian isthmus, in honor of the sea-god Neptune.

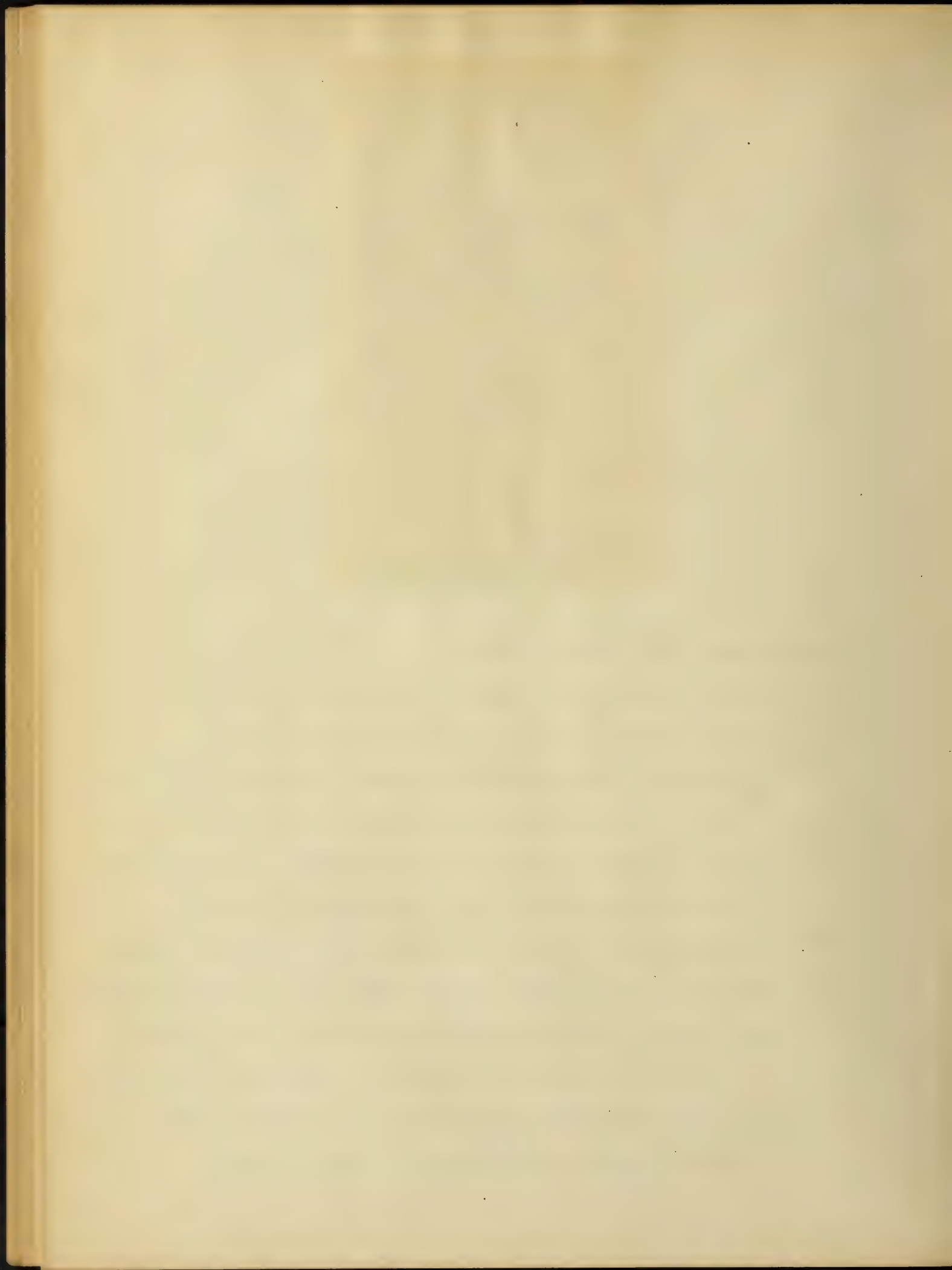
l. 94, prangend, the participle is used even with inanimate objects.

l. 96, Kronen, the image of the god was decorated with wreaths of flowers.

l. 100 Wirt, — the god himself; merely the bones and fat of the sacrifice were offered up; the remainder was eaten by the worshippers.

l. 108 Death was represented as a youth with an inverted torch.

l. 111 Fate looked less rigorous when given a mortal form.





Nach der Geister schrecklichen Gesetzen  
 Richtete kein heiliger Barbar,  
 Dessen Augen Thränen nie benehzen,  
 Zarte Wesen, die ein Weib gebär.  
 Selbst des Orkus strenge Richterm Wage  
 Hielt der Enkel einer Sterblichen,  
 Und des Thrakers seelenvolle Klage  
 / 20 Rührte die Erinnyen.

Seine Freuden traf der frohe Schatten  
 In Elysiums Hainen wieder an,  
 Treue Liebe fand den treuen Gatten  
 Und der Wagenlenker seine Bahn;  
 Orpheus' Spiel tönt die gewohnten Nider,  
 In Alceste's Arme sinkt Admet,  
 Seinen Freund erkennt Orestes wieder,  
 Seine Waffen Philoktet.

Aber ohne Wiedertehr verloren  
 / 30 Bleibt, was ich auf dieser Welt verließ,  
 Jede Wonne hab' ich abgeschworen,  
 Alle Bande, die ich selig pries.  
 Fremde, nie verstandene Entzücken  
 Schauern mich aus jenen Welten an,  
 Und für Freuden, die mich jezt beglücken,  
 Tausch' ich neue, die ich missen kann.

Höhere Preise stärkten da den Ringer  
 Auf der Tugend arbeitsvoller Bahn;  
 Großer Thaten herrliche Vollbringer  
 / 40 Kimmten zu den Seligen hinan.  
 Vor dem Wiederforderer der Toten  
 Neigte sich der Götter stille Schar;  
 Durch die Fluten leuchtet dem Piloten  
 Vom Olymp das Zwillingspaar.

C. 114, Barbar, the poet's unsympathetic term for the Christian God.

C. 117, Orkus; the Greek Hades was a very material conception.

C. 118, Enkel, the judge in the underworld was Minos, son of Europa and Jupiter; Enkel should more correctly read "ohn".

C. 119, Thraker, Alceus, whose wife won back Eurydice from Hades.

C. 120, Erinnyen, the Furies, typifying the torments of a guilty conscience.

C. 124, Wagenlenker - each phase of asper world activity was present.

C. 126, Alceste's - Admet, see Vocab.

C. 127, Freund, Pylades.

C. 138, arbeitsvoller, later edition has arbeitsvoller.

C. 141 Wiederforderer, Hercules, who proved Hades to bring back Alceste.

C. 142, Neigte der Götter - even a mortal could win admiration from the gods.

C. 144, Zwillingspaar, Castor and Pollux; much used guide in navigation.





Schöne Welt, wo bist du? — Kehre wieder,  
 Goldes Blütenalter der Natur!  
 Ach! nur in dem Feenland der Lieder  
 Lebt noch deine goldne Spur.  
 Ausgestorben trauert das Gefilde,  
 150 Keine Gottheit zeigt sich meinem Blick,  
 Ach! von jenem lebenwarmen Bilde  
 Blieb nur das Gerippe mir zurück.  
 Alle jene Blüten sind gefallen  
 Von des Nordes winterlichem Wehn,  
 Einen zu bereichern unter allen,  
 Mußte diese Götterwelt vergehn.  
 Traurig such' ich an dem Sternenbogen,  
 Dich, Selene, find' ich dort nicht mehr;  
 Durch die Wälder ruf' ich, durch die Wogen,  
 160 Ach! sie widerhallen leer!  
 Unbewußt der Freuden, die sie schenket,  
 Nie entzückt von ihrer Trefflichkeit,  
 Nie gewahr des Armes, der sie lenket,  
 Reicher nie durch meine Dankbarkeit,  
 Fühllos selbst für ihres Künstlers Ehre,  
 Gleich dem toten Schlag der Pendeluhr,  
 Dient sie knechtisch dem Gesetz der Schwere,  
 Die entgötterte Natur!  
 Morgen wieder neu sich zu entbinden,  
 170 Wühlt sie heute sich ihr eignes Grab,  
 Und an ewig gleicher Spindel winden  
 Sich von selbst die Monde auf und ab.  
 Müßig kehrt zu dem Dichterlande  
 Heim die Götter, unnütz einer Welt,  
 Die, erwachsen ihrem Gängelbände,  
 Sich durch eignes Schweben hält.

L. 145-54, the old order exists now only in song, - in the realm of fancy.

L. 156, winterlichen Wehen; the stern severity of some of the divisions of Christianity are a chilling breath to the warm poetic conceptions of the Grecian time

L. 157 Einen, the one God of monotheism.

L. 158 Selene, Diana, moon goddess.

L. 163 Arm, - the Power which controls it.

L. 165, Künstler, Creator.

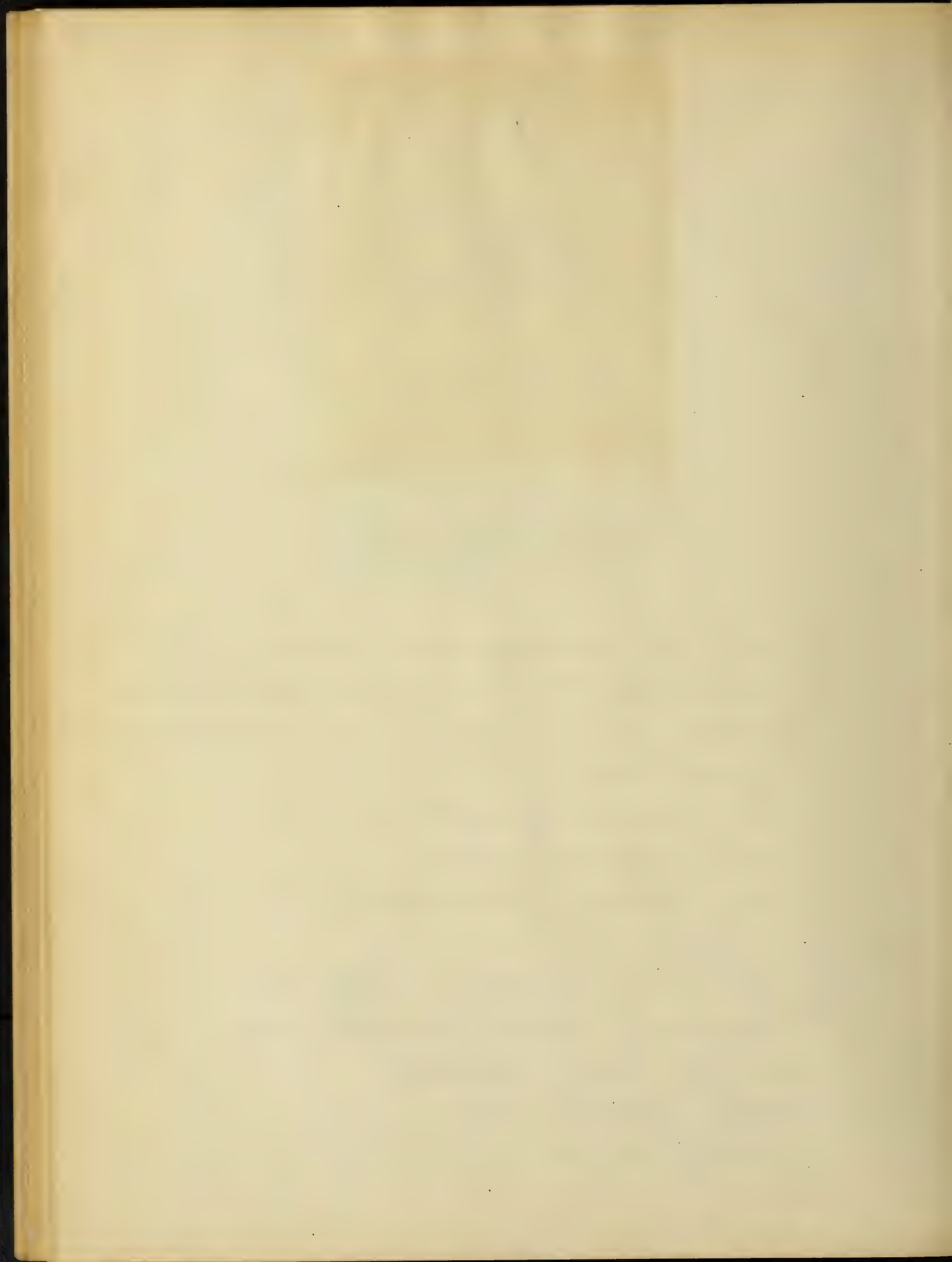
L. 168, entgöttert, such statements aroused opposition.

L. 170; Nature prepares for its destruction; creates that from which it may rise again.

L. 173-4, kehrt - heim, see heimkehren.

L. 174, unnütz, takes dative here.

L. 175, Gängelbände, dative, on account of prefix in "entwachsen"





Freundlos, ohne Bruder, ohnegleichen,  
Keiner Göttin, keiner Erd'schen Sohn,  
Herrscht ein Andrer in des Aethers Reichen,  
180 Auf Saturnus' umgestürztem Thron.  
Selig, eh sich Wesen um ihn freuten,  
Selig im entvölkerten Gefild,  
Sieht er in dem langen Strom der Zeiten  
Ewig nur — sein eignes Bild.

Bürger des Olymps konnt' ich erreichen,  
Jenem Gotte, den sein Marmor preist;  
Konnte einst der hohe Bildner gleichen;  
Was ist neben dir der höchste Geist  
Derer, welche Sterbliche gebaren?  
190 Nur der Würmer erster, edelster.  
Da die Götter menschlicher noch waren,  
Waren Menschen göttlicher.

Dessen Strahlen mich darnieder schlugen,  
Werk und Schöpfer des Verstandes, dir  
Nachzuringen, gib mir Flügel, Wagen,  
Dich zu wägen — oder nimm von mir,  
Nimm die ernste strenge Göttin wieder,  
Die den Spiegel blendend vor mir hält,  
Ihre sanftre Schwester sende nieder,  
200 Spare jene für die andre Welt.

l. 185, a semi-colon after erreichen makes the thought plainer.

l. 186, sein, refers to Bildner.

l. 188, dir, the present God; man is but a worm in comparison with Him.

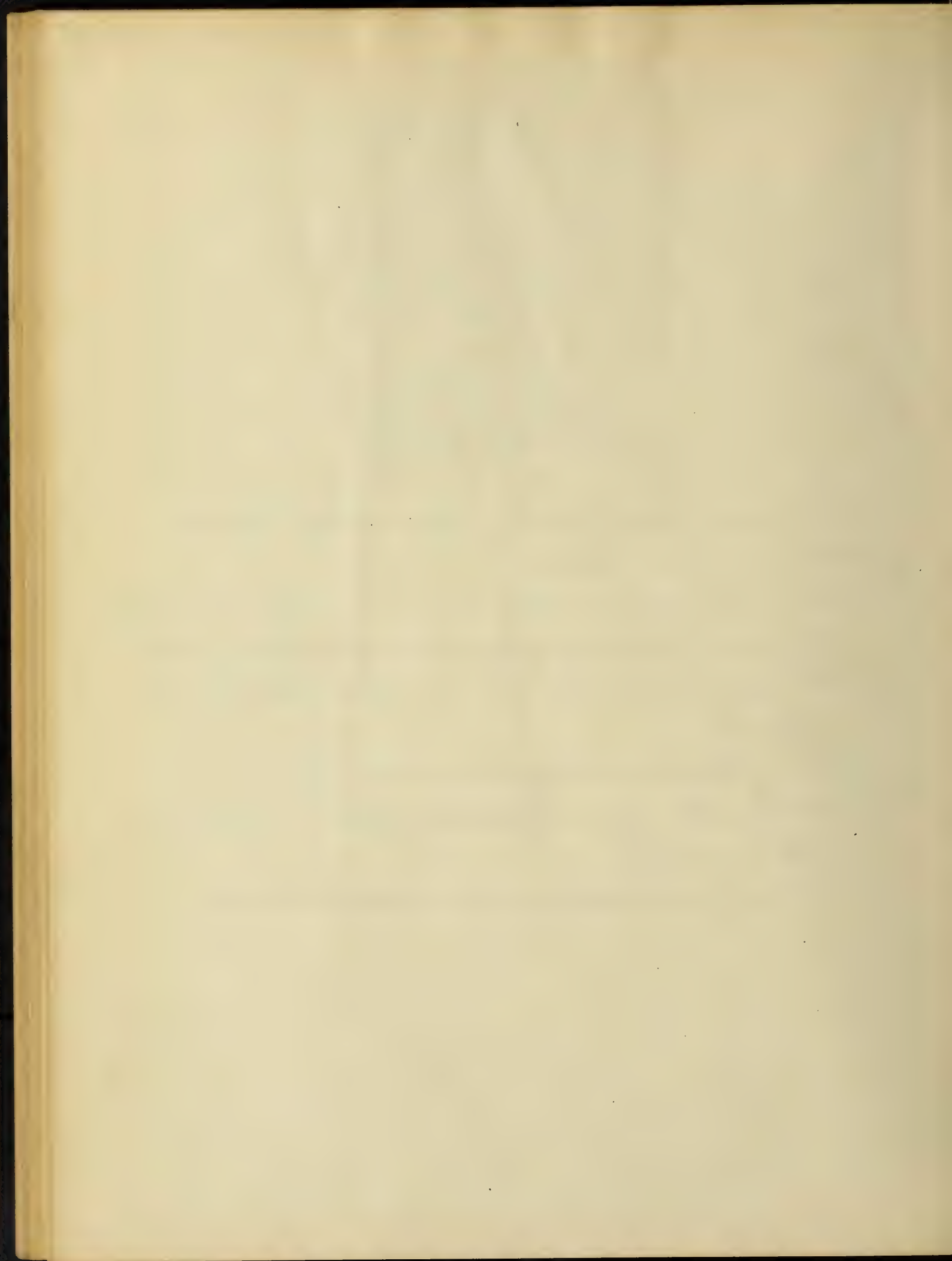
l. 191-2, commit to memory, for they give the older conditions exactly

l. 194 Werk; the Christian God is a creation of the mind, he exists in Spirit.

l. 196, wägen, the universal longing to know God fully

l. 197, strenge Göttin, - Truth. The Christian religion is a religion of spirit and truth.

l. 199, Beauty, as characterizing the old Greek conceptions





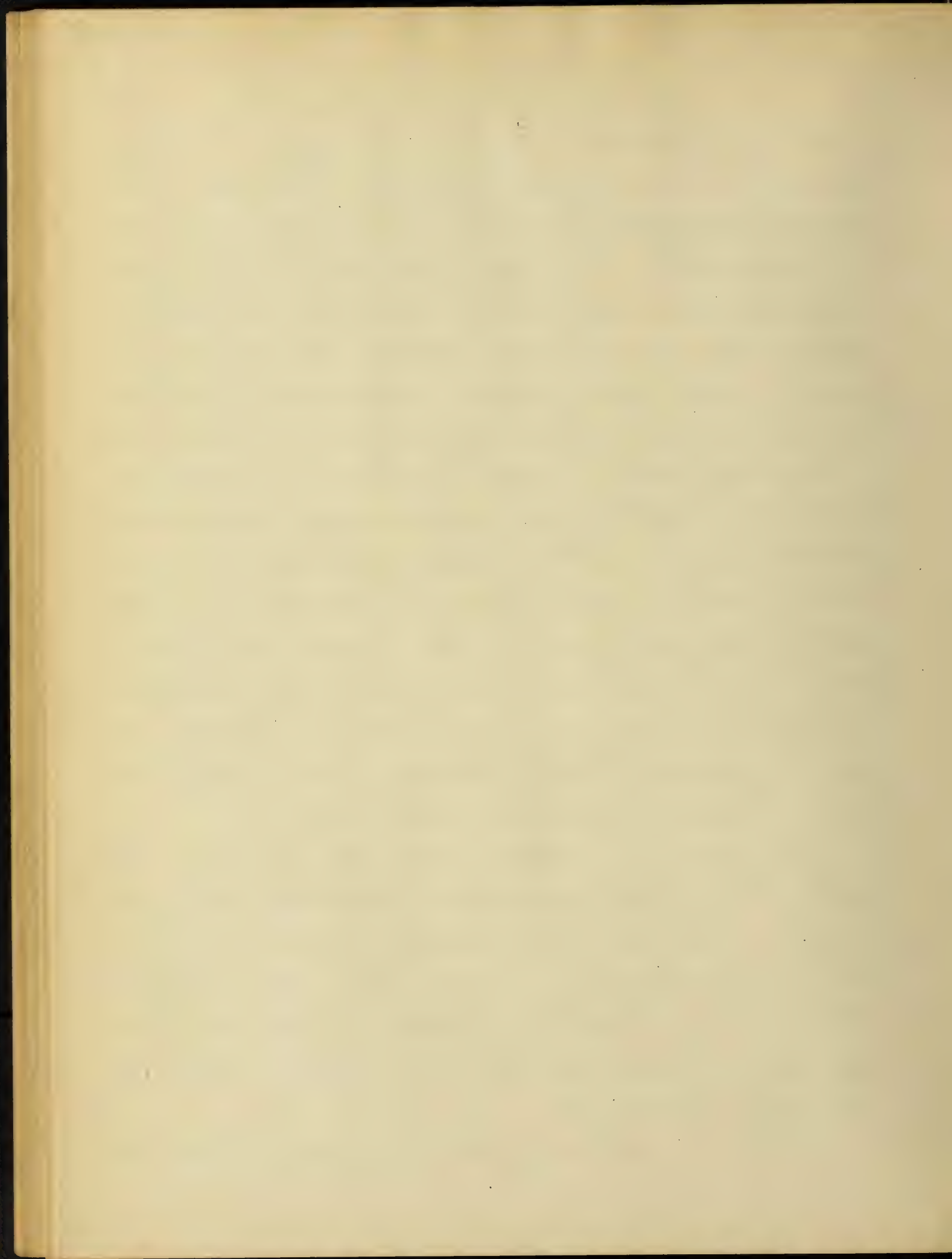
### Parabeln und Rätsel - Introduction.

At the close of the year 1801, Schiller was engaged in translating *Turandot*, a tragic-comic play by Gozzi, the Italian poet. In the development of this play, the fate of the hero depends upon the solving of three riddles. In order to keep a continued interest on the part of the audiences, Schiller wrote new riddles for the repeated presentations; in this way a considerable collection of "riddles" was formed, which now appear separate from their original connection. Goethe also contributed to this list of Rätsel. *Turandot* first appeared in 1802.

Although Schiller himself <sup>called</sup> these productions *Parabeln* and *Rätsel*, and although they have been so published, yet most commentators have pointed out that they contain no parables in their number, and are really, all "riddles." Some of them, whose meaning is plainest are in the position, perhaps, between the riddle and allegory. The ornate style of the "boat" has formed an allegory rather than a parable. The three examples here given, Nos. 3, 5, 1, in the regular edition of the works, are all rather allegorical; the more involved meaning of No. 5 causes it to approach most to the riddle.

"The Rainbow" is a beautifully constructed little poem, in three iambic stanzas. Boscherger claims that Schiller took the idea from a similar riddle which was stock property of the common people at that time: this riddle carried it, regarded the rainbow as a bridge over which man can not go but under which all the vessels sail. This "*Regenbogen*" appeared in the second presentation of *Turandot*, which took place in February 1802.

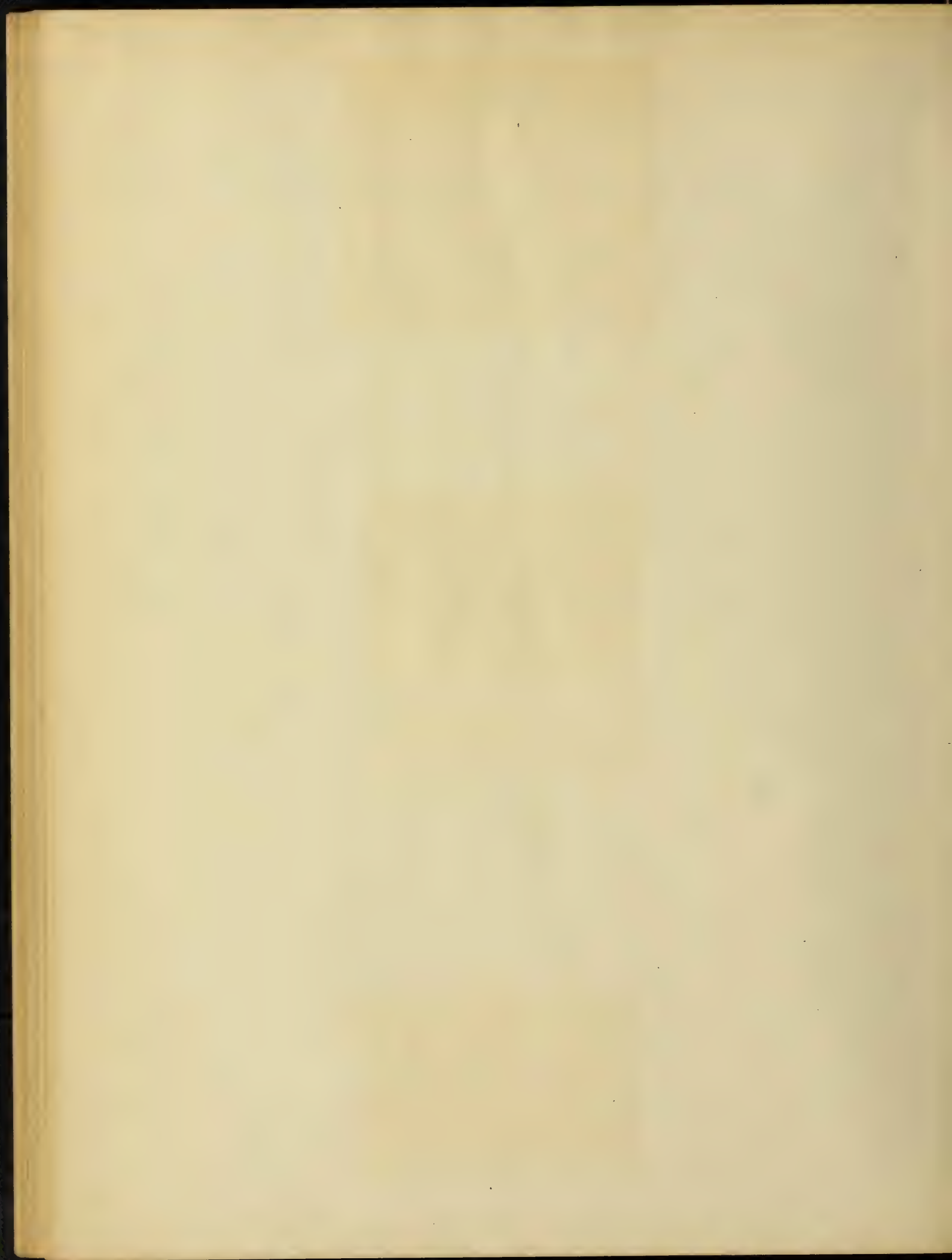
"Riddle" No. 3 is also very ornate, - it consists of three stanzas





and is written in iambs. Viehoff sees a similarity between the last two lines of the first stanza and the close of *Der Spaziergang*. This riddle *Krüppel* served its turn at the fourth appearance of the play in March, 1803.

The fifth of these little selections, the name of which is generally accepted as *Tag und Nacht*, consists of but one stanza, - in iambs as before - but in alternate tetrameter and trimeter lines. Its appearance seems to have come at the third use of the play in April, 1802. The general nature of this riddle makes it impossible to give a solution, which is fitting in every respect. This has caused a diversity of answers to it; Göttinger thinks that Youth and Old Age are meant - Past and Present have also been suggested, but it is hardly possible that the poet would have spoken of these as "alternately full and empty."





## Parabeln und Rätsel.

1.

Von Perlen baut sich eine Brücke  
Hoch über einen grauen See;  
Sie baut sich auf im Augenblicke,  
Und schwindelnd steigt sie in die Höh.

5 Der höchsten Schiffe höchste Masten

Zieh'n unter ihrem Bogen hin,  
Sie selber trug noch keine Lasten  
Und scheint, wie du ihr nahest, zu fliehn.

Sie wird erst mit dem Strom und schwindet,

10 Sowie des Wassers Flut versiegt.

So sprich, wo sich die Brücke findet,  
Und wer sie künstlich hat gefügt?

l. 2, grauen See, bank of clouds.

l. 4, Höh, better Höhe.

l. 8, ihr, dative with "nahen"; is such always the case?

l. 10, sich findet = ist.

3.

Auf einer großen Weide gehen  
Viel tausend Schafe silberweiß;  
Wie wir sie heute wandeln sehen,  
Sah sie der allerälteste Greis.

5 Sie altern nie und trinken Leben

Aus einem unerschöpften Born,  
Ein Hirt ist ihnen zugegeben  
Mit schön gebognem Silberhorn.

Er treibt sie aus zu goldnen Thoren,

10 Er überzählt sie jede Nacht

Und hat der Lämmer keins verloren,  
So oft er auch den Weg vollbracht.

Ein treuer Hund hilft sie ihm leiten,  
Ein muntre Widder geht voran.

15 Die Herde, kannst du sie mir deuten?  
Und auch den Hirten zeig' mir an!

l. 4, Greis, attracted from adjective to noun.

l. 6, unerschöpft, not material, supernatural.

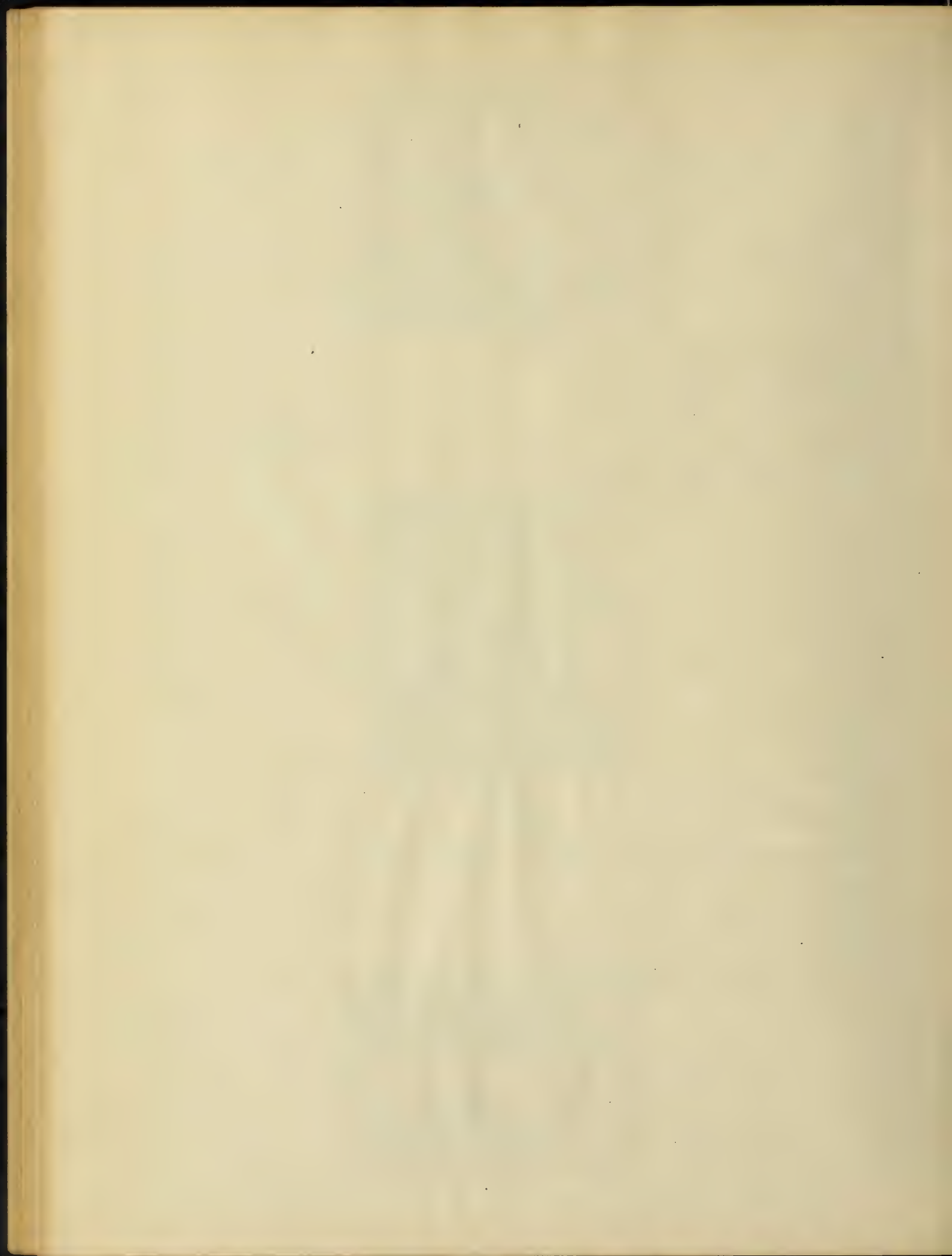
l. 7, Hirt, the moon.

l. 13, Hund, Sirius, the dog-star.

l. 14, Widder, constellation Aries - the ram.

5.

Zwei Eimer sieht man ab und auf  
In einem Brunnen steigen,  
Und schwebt der eine voll herauf,  
Muß sich der andre neigen.  
Sie wandern rastlos hin und her,  
Abwechselnd voll und wieder leer,  
Und bringst du diesen an den Mund,  
Hängt jener in dem tiefsten Grund;  
Nie können sie mit ihren Gaben  
In gleichem Augenblick dich laben.



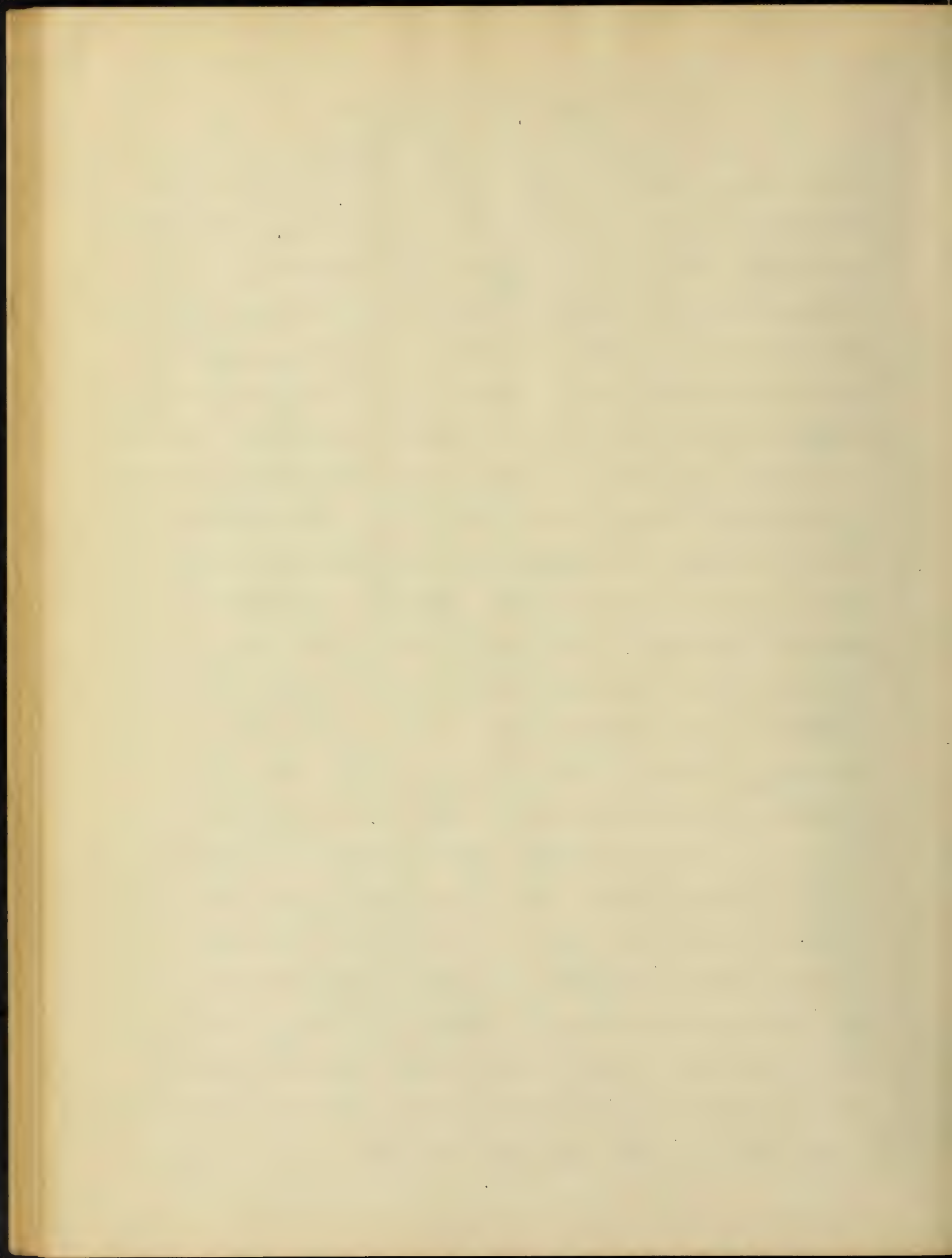


## Ritter Toggenburg - Introduction.

According to Schiller's notes, Ritter Toggenburg was finished July 31, 1797. It is one more gem in that collection, which the poet created in that memorable year. The source is uncertain. Some critics have thought that it is connected with the district of Toggenburg in Switzerland, since there is a popular legend connected with one of the early counts of Toggenburg. It is not likely, however, that this story gave Schiller any suggestions toward the poem here given, for the details of the two are very unlike.

<sup>H. 227</sup> Göttinger explains the source as a story which he had heard or read once concerning a district in Tirol. In this story, the convent was called Wolkenwieg, the nearby castle, Wolkenstein, and the lover going to the crusades was Count Toggenburg, a relative of the count of Wolkenstein. A more likely source still, is that which in Schiller's time was a legend of Polandcock, on the Rhine. The details of this story are much like those of our own; the main difference being, that, in the legend Poland, or Toggenburg, succeeded in winning the woman's hand before leaving for the Holy Land. Thus it is evident that the story was a general one, and although no one direct source for Schiller's poem can be given, he was doubtless influenced to a certain extent by them.

In this poem Schiller shows the strength of a pure love; the quiet fidelity of the hermit knight in the valley, looking constantly upward at the convent, to catch glimpses of her who was lost to him for this life, has an element of touching pathos in it. The quiet submission to fate, the peace in death tends to soothe in turn the spirit of him who reads this narrative, forcible in its simplicity. There are however, some places in Ritter Toggenburg, which seem to give a discordant





note Thus, in the first stanza, the abrupt dismissal seems to be lacking in sympathy, and is slightly out of accord with what follows. Then again, the general tendency of the poem, is said to be unfortunate, in showing a hopeless love, with no chance for atonement; there is a general feeling of regret at its close. On the other hand we can see that the impression given is not a hopeless one, for both lovers looked forward to a union after death, in a life beyond this one so full of self-denial.

"Ritter Toggenburg" is a ballad; two of the distinguishing characteristics of that style of poetry are simplicity of expression, and lyrical excellence gained by repetition of words, phrases or sentences. This poem has both of these characteristics, and is, in fact one of the most musical of Schiller's creations. Körner loved its musical unity and evenness; Kötzingen was impressed by the idyllic quality of the poem, and says, very truly, it seems, that the first part is lyrically idyllic, and that the close is "peacefully idyllic".

The meter is iambic, varied in places to show varied feeling.





## Ritter Toggenburg.

„Ritter, treue Schwesterliebe  
 „Widmet Euch dies Herz;  
 „Fordert keine andre Liebe,  
 „Denn es macht mir Schmerz.  
 „Ruhig mag ich Euch erscheinen,  
 „Ruhig gehen sehn;  
 „Eurer Augen stilles Weinen  
 „Kann ich nicht verstehn.“

Und er hört's mit stummem Harne,  
 10 Reißt sich blutend los.  
 Preßt sie heftig in die Arme,  
 Schwingt sich auf sein Roß,  
 Schickt zu seinen Mannen allen  
 In dem Lande Schweiz;  
 Nach dem heil'gen Grab sie wallen,  
 Auf der Brust das Kreuz.

Große Thaten dort geschehen  
 Durch der Helden Arm;  
 Ihres Helmes Büsche wehen  
 20 In der Feinde Schwarm;  
 Und des Toggenburgers Name  
 Schreckt den Muselmann;  
 Doch das Herz von seinem Grame  
 Nicht genesen kann.

Und ein Jahr hat er's getragen,  
 Trägt's nicht länger mehr;  
 Ruhe kann er nicht erjagen  
 Und verläßt das Heer;  
 Sieht ein Schiff an Zoppe's Strande,  
 30 Das die Segel bläht,

L. 5, erscheinen, sehen to be understood.

L. 7, eurer Augen, genitive.

L. 10, Reißt -- los, see losreißen.

L. 12, auf, what case does it govern here?

L. 13, Mannen, see Mann.

L. 14, Lande Schweiz, latter is correctly, feminine.

L. 16, das Kreuz, supply "tragend."

L. 17 der Helden Arm, poetical for "die Arme der Helden."

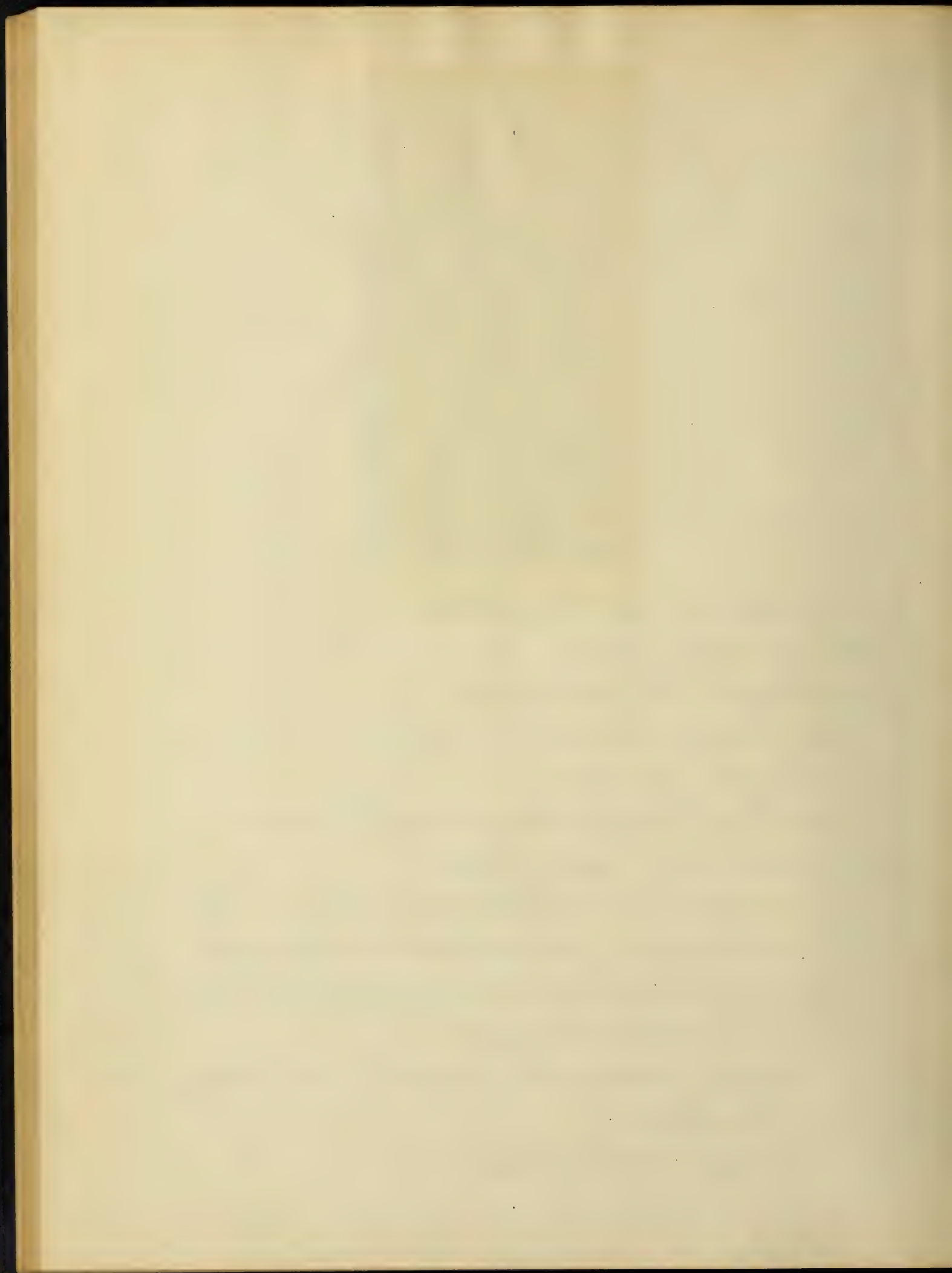
L. 19 ihres Helmes, more correct to use the plural.

L. 24 nicht genesen kann, inversion for poetical effect.

L. 27, Ruhe erjagen, see "erjagen"

L. 29, Zoppe: Zoppe was the principal landing place for the  
 Crusaders.

L. 30, Schiff, subject of blähen.





Schiffet heim zum teuren Lande,  
Wo ihr Atem weht.

Und an ihres Schlosses Pforte  
Klopft der Pilger an;  
Ach, und mit dem Donnerworte  
Wird sie aufgethan:  
„Die Ihr suchet, trägt den Schleier,  
„Ist des Himmels Braut,  
„Gestern war des Tages Feier,  
40 „Der sie Gott getraut.“

Da verlässet er auf immer  
Seiner Väter Schloß,  
Seine Waffen sieht er nimmer,  
Noch sein treues Roß;  
Von der Toggenburg hernieder  
Steigt er unbekannt,  
Denn es deckt die edeln Glieder  
Härenes Gewand.

Und erbaut sich eine Hütte  
50 Jener Gegend nah,  
Wo das Kloster aus der Mitte  
Düster Linden sah;  
Harrend von des Morgens Lichte  
Bis zu Abends Schein,  
Stille Hoffnung im Gesichte,  
Saß er da allein.

Blicke nach dem Kloster drüben,  
Blicke stundenlang  
Nach dem Fenster seiner Lieben,  
60 Bis das Fenster klang,  
Bis die Liebliche sich zeigte,  
Bis das teure Bild  
Sich ins Thal herunter neigte,  
Ruhig, engelmild.

l. 31, *schiffet heim*, see *heimschiffen*.

l. 33-4, *klopft -- an*, see *anklopfen*.

l. 33, *an*, why not *auf*?

l. 41, *verlässet*, better *verläßt*.

l. 42, *nimmer* = *nimmermehr*.

l. 43, *noch*, see *vocabulary*.

l. 44, *steigt* - *hernieder*, see *herniedersteigen*.

l. 47, *es*, expletive.

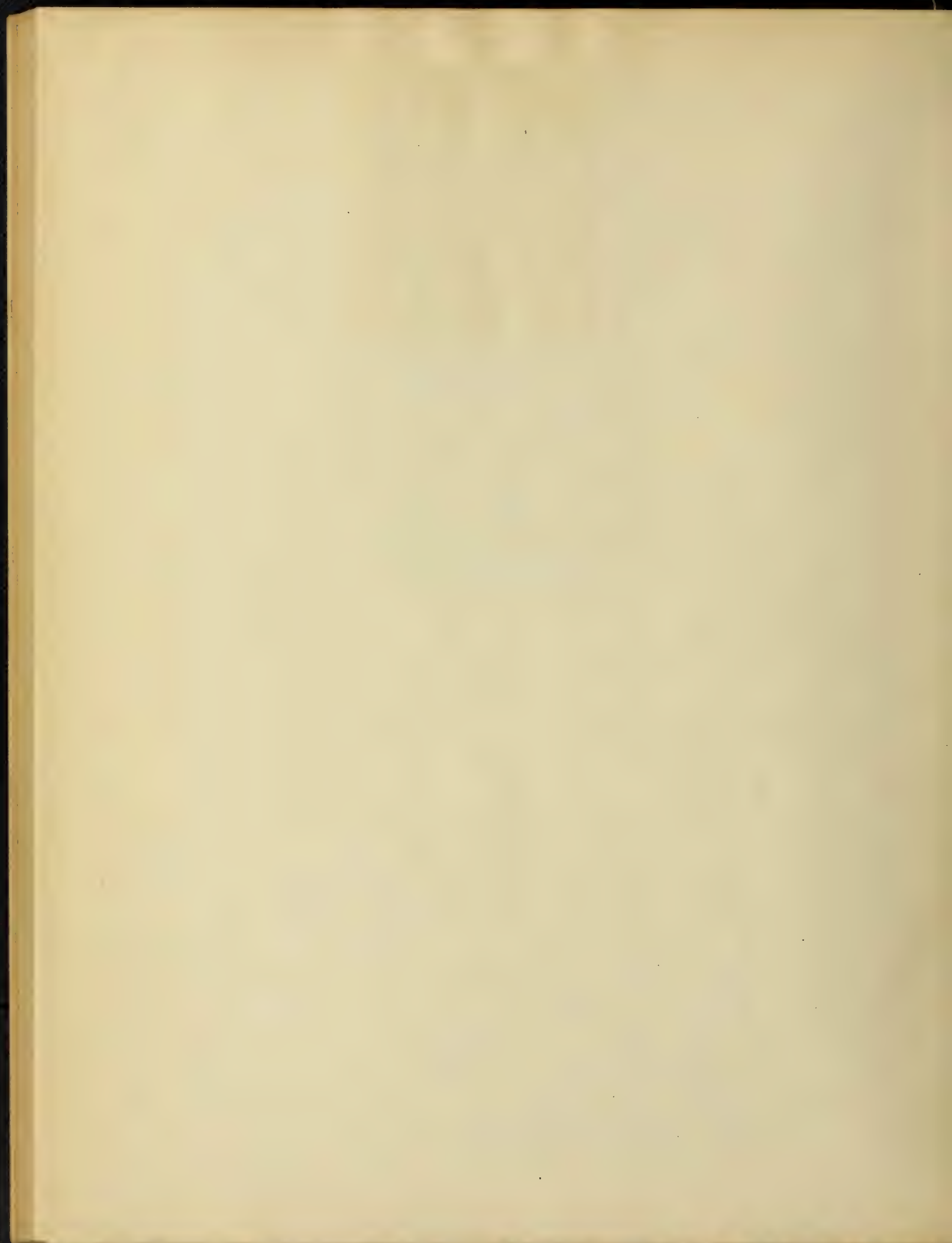
l. 49, *erbaut*, change to *er baut*.

l. 50, *nah*, governs *atür*.

l. 51, *aus der Mitte sah*, see *Mitte*.

l. 61, *sich zeigen*, see *zeigen*.

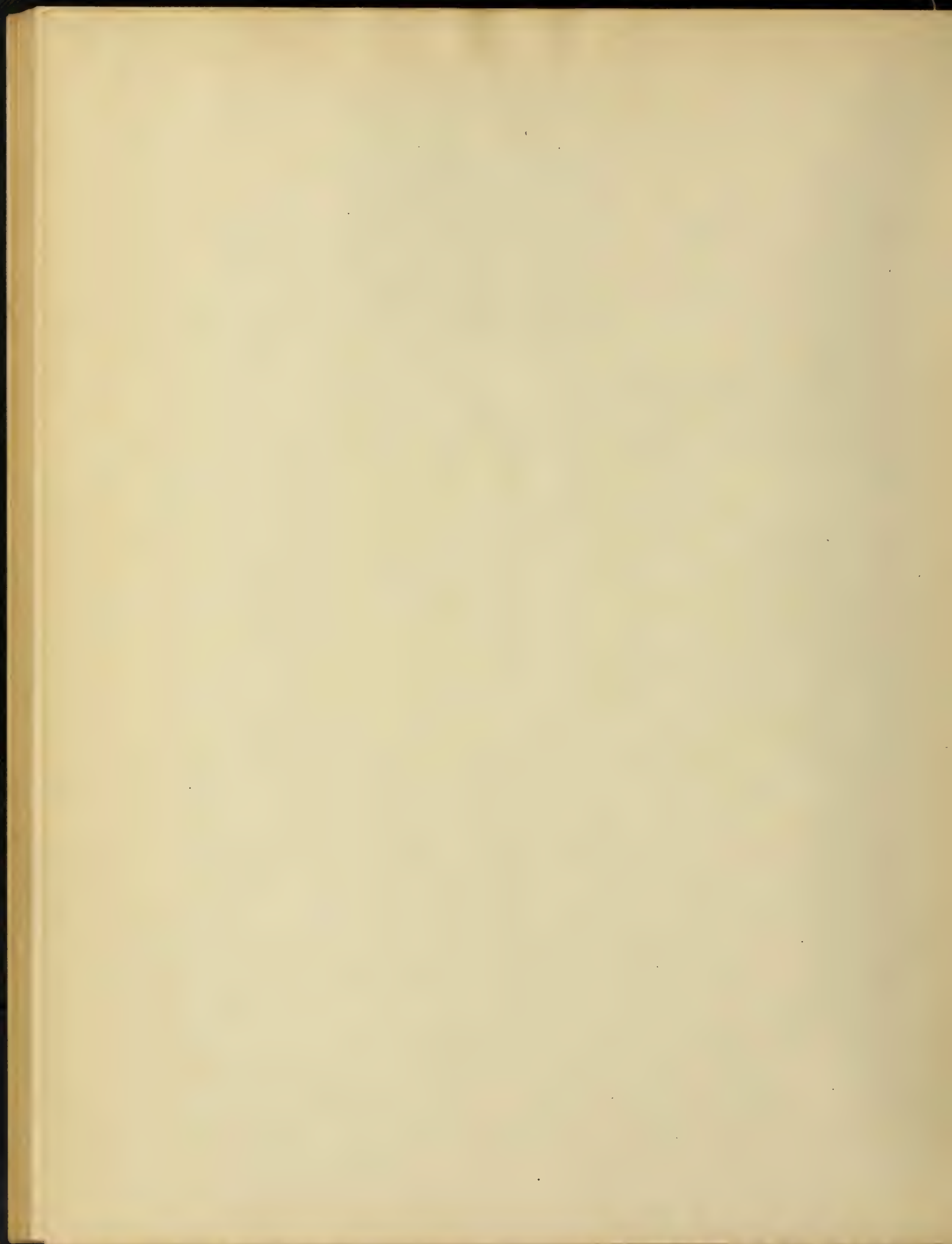
l. 62, *Bild*, poetic for *Gesicht*.





Und dann legt' er froh sich nieder,  
 Schließ getröstet ein,  
 Still sich freuend, wenn es wieder  
 Morgen würde sein.  
 Und so saß er viele Tage,  
 70 Saß viel Jahre lang,  
 Harrend ohne Schmerz und Klage,  
 Bis das Fenster klang,  
 Bis die Liebliche sich zeigte,  
 Bis das teure Bild  
 Sich ins Thal herunter neigte,  
 Ruhig, engelmild.  
 Und so saß er, eine Leiche,  
 Eines Morgens da;  
 Nach dem Fenster noch das bleiche  
 80 Stille Antlitz sah.

l. 65, legte, continued action, see "würde," l. 67.  
 l. 78 Eines Morgens, genitive of time.





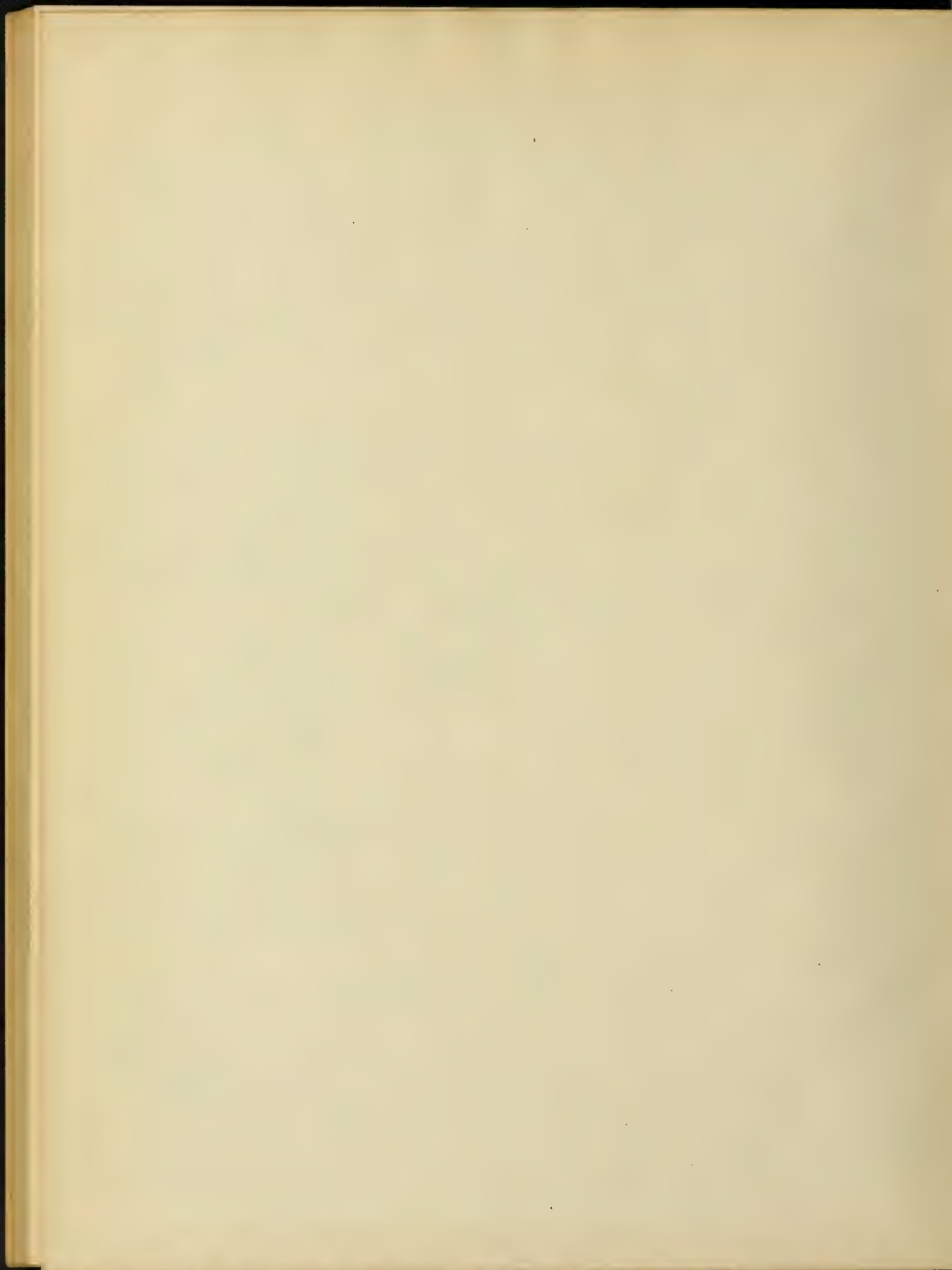
## Der Handschuh - Introduction

This poem was written in June 1797, five days after the completion of *Der Taucher*. Schiller called it an anecdote, and an after-piece, to the longer ballad which had just preceded it. It is supposed that he refrained from calling this selection a ballad, because of its brevity and lack of universal application. He also regarded the stanza division as contrary to the title of ballad. "*Der Handschuh*" is, however, a ballad in spirit of treatment.

W. Goethe was favorably impressed by the little poem and called it an after-piece and a contrast to "*Der Taucher*". There is, indeed, much general similarity between the two poems; the two kings with assembled courts, the conflicts, the lovers - all seem to have been formed by the same hand, though having contrasting details.

W. Schiller found the story in the *Essai sur Paris* by St. Foix, a French historian of the 16th century; he used the main facts of the story, exactly as the earlier writer had set them down, even to the throwing of the shoe. This rather unpoetically used was criticised by some of Schiller's friends, among them Frau von Stein; he therefore substituted the line: "und der Ritter tief verniegender, spricht" - but he afterward returned to the original form. - The story was also popular in Spain and appeared in some of the plays of the time.

The management of the verse of "*Der Handschuh*" is very irregular; one might almost say "consistently inconsistent." The very irregularity, however, is a virtue, for by it, the poet has succeeded in depicting widely differing thoughts and actions. In the use of rhyme the poet is especially successful in showing such differences.





There is no prevailing meter, no prevailing length of line. The central idea of the poem seems to be, to show along with beautiful narration, how even the truest love can be blasted and destroyed by lack of confidence in it. The doubt of Kunigund, expressed before a royal court, a doubt which sent him to fight, not with men, but with beasts, destroyed all his love. The knight in *Leierdanz* was injured, and the knight it was who stepped down among the beasts. He did as he did, not on account of his love, but impelled by the knightly spirit of honor within him.

*Der Handschuh* appeared in the *Musenalmanach* for 1798.





## Der Handschuh.

Vor seinem Löwengarten,  
Das Kampfspiel zu erwarten,  
Saß König Franz,  
Und um ihn die Großen der Krone,  
Und rings auf hohem Balkone  
Die Damen in schönem Kranz.

Und wie er winkt mit dem Finger,  
Aufthut sich der weite Zwinaer,  
Und hinein mit bedächtigem Schritt

10 Ein Löwe tritt  
Und sieht sich stumm  
Rings um,  
Mit langem Gähnen,  
Und schüttelt die Mähnen  
Und streckt die Glieder  
Und legt sich nieder.

Und der König winkt wieder,  
Da öffnet sich behend  
Ein zweites Thor,

20 Daraus rennt  
Mit wildem Sprunge  
Ein Tiger hervor.  
Wie der den Löwen erschaut,  
Brüllt er laut,  
Schlägt mit dem Schweif  
Einen furchtbaren Reif  
Und reckt die Zunge,  
Und im Kreise scheu  
Umgeht er den Leu

30 Grimmig schnurrend,  
Drauf streckt er sich murrend  
Zur Seite nieder.

Und der König winkt wieder,  
Da speit das doppelt geöffnete Haus  
Zwei Leoparden auf einmal aus,  
Die stürzen mit mutiger Kampfbegier  
Auf das Tigertier;  
Das packt sie mit seinen grimmigen Taten,  
Und der Leu mit Gebrüll

40 Richtet sich auf, da wird's still;

L. 1, Garten originally meant a place enclosed by a hedge. It has here something of the original meaning

L. 2, Franz; King Francis I of France, 1515-1547; contemporary of Henry VIII of England

L. 5, Balkone, around the place of combat.

L. 8, Zwinger, closed cage; originally a place between the outer and inner walls of a castle, where the animals were kept.

L. 10, tritt, present for vividness

L. 17, winkt wieder, note the alliterative force.

L. 29, Leu, = Löwe

L. 34, das doppelt Haus, two doors were opened.



Und herum im Kreis,  
Von Mordsucht heiß,  
Lagern sich die greulichen Raken.

Da fällt von des Altars Rand  
Ein Handschuh von schöner Hand  
Zwischen den Tiger und den Leun  
Mitten hinein.

Und zu Ritter Delorges, spottender Weiß,  
Wendet sich Fräulein Kunigunde:

50 „Herr Ritter, ist Eure Lieb' so heiß,  
Wie Ihr mir's schwört zu jeder Stund,  
Ei, so hebt mir den Handschuh auf!“

Und der Ritter, in schnellem Lauf,  
Steigt hinab in den furchtbarn Zwinger  
Mit festem Schritte,  
Und aus der Ungeheuer Mitte  
Nimmt er den Handschuh mit festem Finger.

Und mit Erstaunen und mit Grauen  
Sehen's die Ritter und Edelfrauen,  
60 Und gelassen bringt er den Handschuh zurück.  
Da schallt ihm sein Lob aus jedem Munde,  
Aber mit zärtlichem Liebesblick —  
Er verheißt ihm sein nahes Glück —  
Empfängt ihn Fräulein Kunigunde.  
Und er wirft ihr den Handschuh ins Gesicht:  
„Den Dank, Dame, begehrt' ich nicht!“  
Und verläßt sie zur selben Stunde.

l. 43, Katzen, both leopard and tiger belong to the cat family.

l. 43-7, fällt ---- hinein, see hineinfallen.

l. 45, von schöner Hand, a lady's glove

l. 48, Delorges, trisyllabic for the sake of the meter  
spottender Weise, genitive of manner

l. 52, so, generally used at beginning of a conclusion, after a condition

l. 56, Mitte, supply "der."

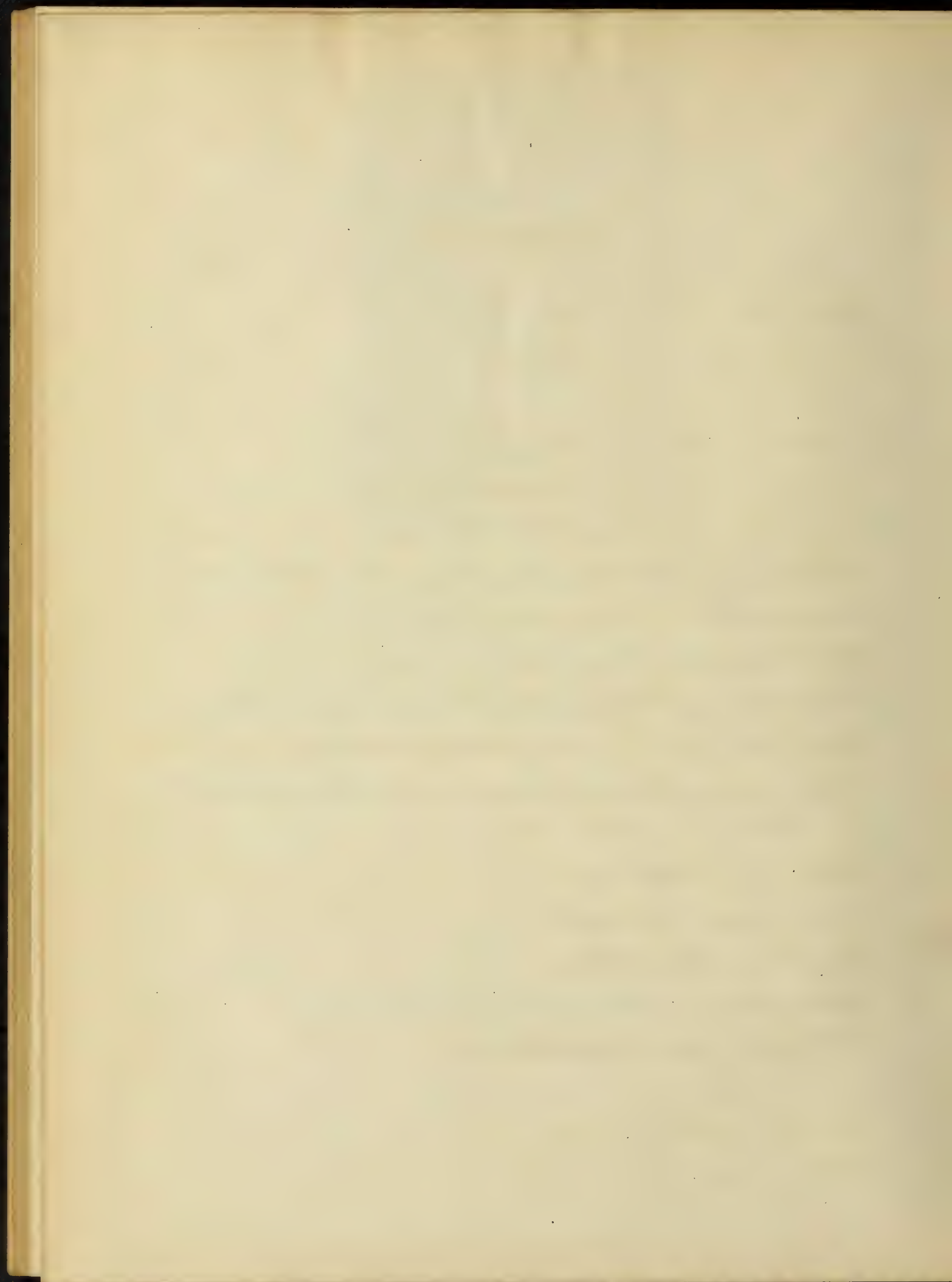
l. 57, Finger, use Hand.

l. 61, ihm, ethical dative.

l. 63, verheissen, "promised" by its tenderness.

l. 65, ihr, possessive dative.





## Vocabulary.

A.

Aar (-es, -e), m., eagle.

Abend (-s, -e), m., evening.

aber, but, however.

Abgrund (-es, -e), abyss, chasm.

Abkunft (-, -e), f., lineage, descent.

abschwören (u or o, o), to swear, to deny upon oath, renounce.

absteigen (ie, ie), to go down, dismount, alight.

abwechseln, to alternate, change.

ach! oh, alas!

Adel, -s, m., nobleness, nobility.

Admet, m., Admetus, king of Thessaly, saved by his wife Alcestis.

Aether, -s, m., ether, upper world.

Ahre (-, -n), f., spike, ear.

Alcestis, f., Alcestis, wife of Admetus, who gave up her life that her husband might be immortal. *Götter 16.*

all, all; -es, everything.

allein, alone.

allerältest, oldest of all, very old.

alles, everything.

alsbald (alsobald), immediately.

Altar (-es, -e), m., altar.

100 100

100 100

100 100

100 100

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100 100

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Altan (-s, -e), m., balcony, terrace.

altern, to grow old, decay.

Amathunt, Amathus, a city on Cyprus coast having a temple of Venus. Götter 5, 1.

Amathusia, f., a title applied to Venus; see Amathunt.

Amor, m., Love, Cupid, son of Venus and Mars.

an, at, upon, in, to, about.

ander, other, second.

anders, otherwise, differently.

angenehm, pleasant

Angesicht (-es, -e or -er), n., face.

Angst (-, -e), f., anxiety, trouble, fright.

anheften sich, to cling to, follow closely.

anklopfen, to knock at, to rap.

ankündigen, to announce.

anlegen, to apply, but Hände legen to take in hand. Fest 19.

Anmutstrahlende (-, -n), f., graceful, full of charm.

antreffen (a, o), to meet, find.

anzeigen, to indicate, point out.

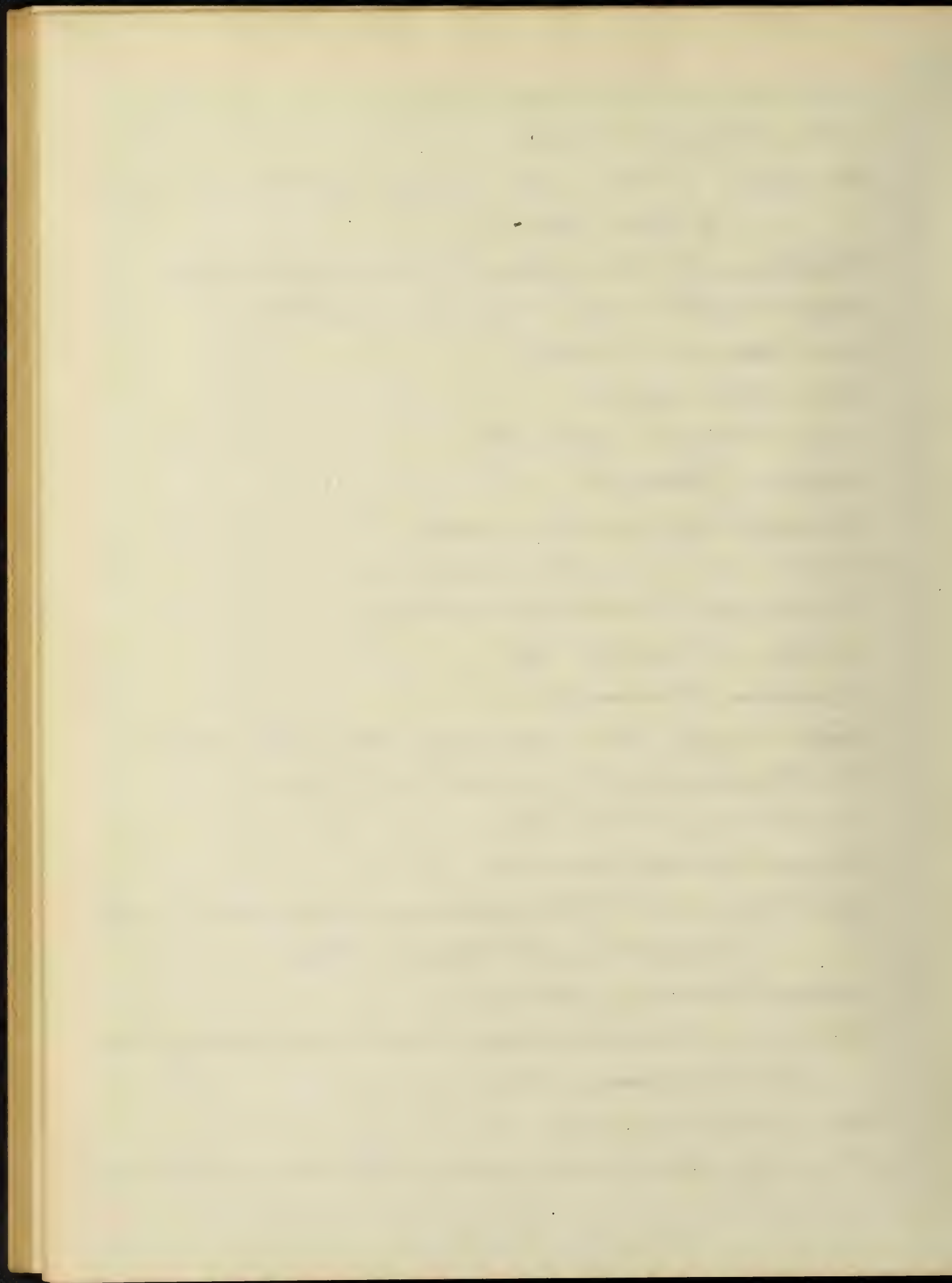
Apoll (Apollo), -s, m., Apollo, god of the sun, music, poetry and the fine arts. Son of Jupiter and Leto.

arbeitsvoll, laborious, difficult

Arion, -s, m., Arion, a Lesbian poet of about 700 B.C. he was famous for his harp playing. Götter 7.

Arm (-es, -e), m., arm.

Artemis, f., Artemis, Diana, goddess of the moon and of the chase.





Twin sister of Apollo, daughter of Jupiter and Latona  
Atem, -s, m., breath.

auf, on, in, at, about.

auf\*leben (oo u, o), to lift up, bring up.

auf\*richten sich, to rise, stand up.

auf\*scheuchen, to scare up.

auf\*schwingen sich (a, u), to leap up, mount.

auf\*steigen (ie, ie), to go up, ascend.

auf\*thun (a, a), to open; sich auf\*thun, to be opened.

auf\*wecken, to awake, arouse.

Augenblick (-es, -e), n., instant, moment.

aus, out, out from.

aus\*sehen (a, e), to appear.

aus\*speien (ie, ie), to spit out, belch forth.

aus\*sterben (a, o), to die away, be abandoned, become extinct.

aus\*treiben (ie, ie), to drive out.

Axt (-, -e), f., ax.

## B.

Bach (-es, -e), m., brook, rill.

Bahn (-, -en), f., way, path, route.

Balkon (-s, -e), m., balcony, platform.

Ball (-es, -e), m., ball, globe.

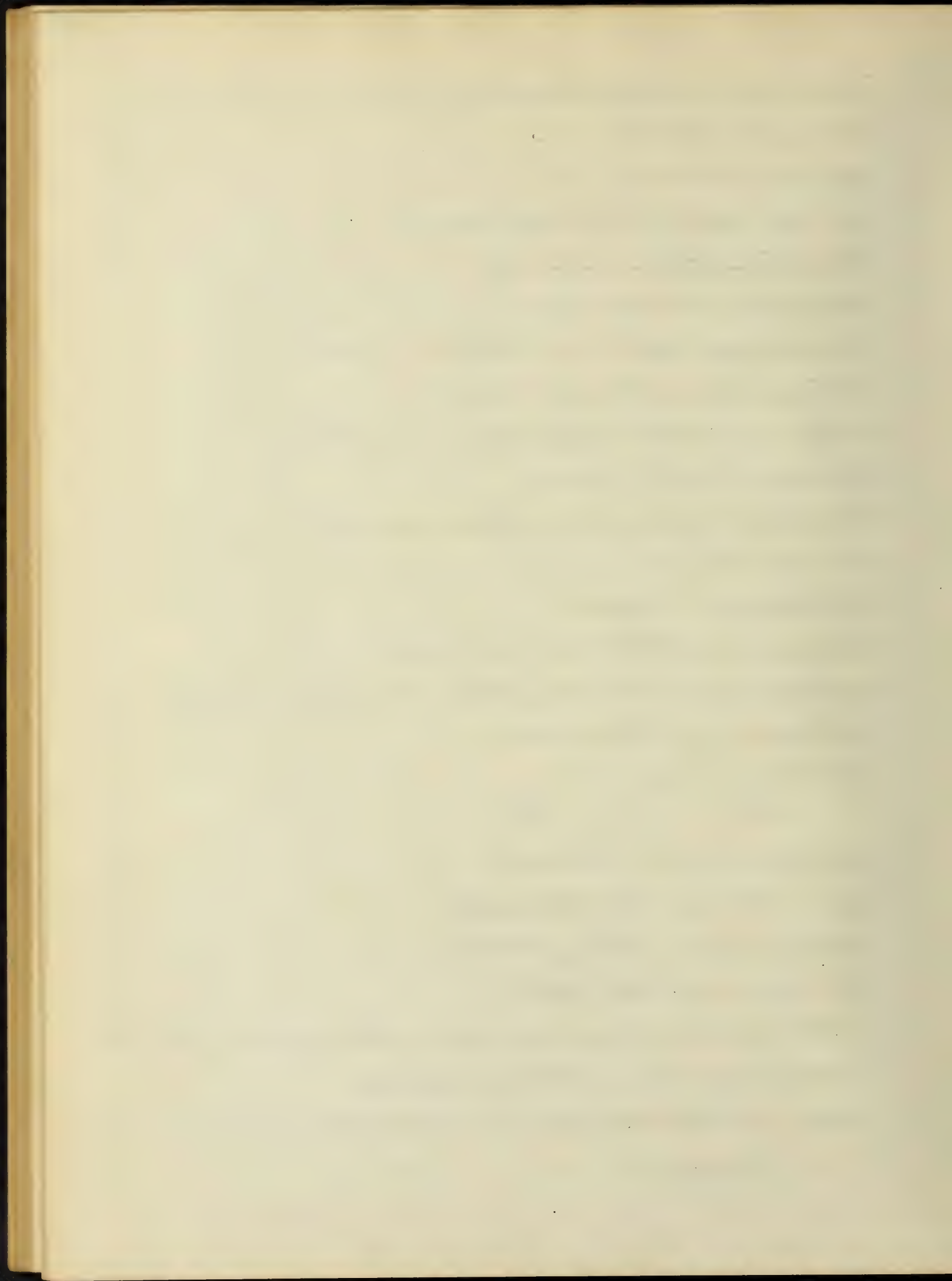
Band (-es, -e), m., volume; (-es, -er), n., ribbon; (-es, -e), n., tie, bond.

Barbar (-s or -en, -en), m., barbarian, savage.

bauen, to build; sich bauen, to improve, to rise & exalt one's own power;

Regenbogen.





Baum (-es, -e), m., tree.

Becher (-s, -), m., cup, beaker

bedächtig, cautious, measured.

begehren, to want, desire.

Begehren (de) (-den), f., desire, appetite.

beglücken, to bless.

beglückend, blessing, showing favor.

begrüßen, to greet, salute.

behend, clever, smart, quick.

bei, by.

bekränzen, to garland, crown, decorate.

belaubt, leafy.

benetzen, to wet, moisten.

bereichern, to enrich

Berg (-es, -e), m., mountain, hill.

bergen sich (a, o), to hide, conceal.

Berglied (-es, -er), n., mountain song.

bescheren, to give, bestow.

besiegen, to conquer, overcome, win.

Besitz (-es, -e), m., possession, property.

besser, better.

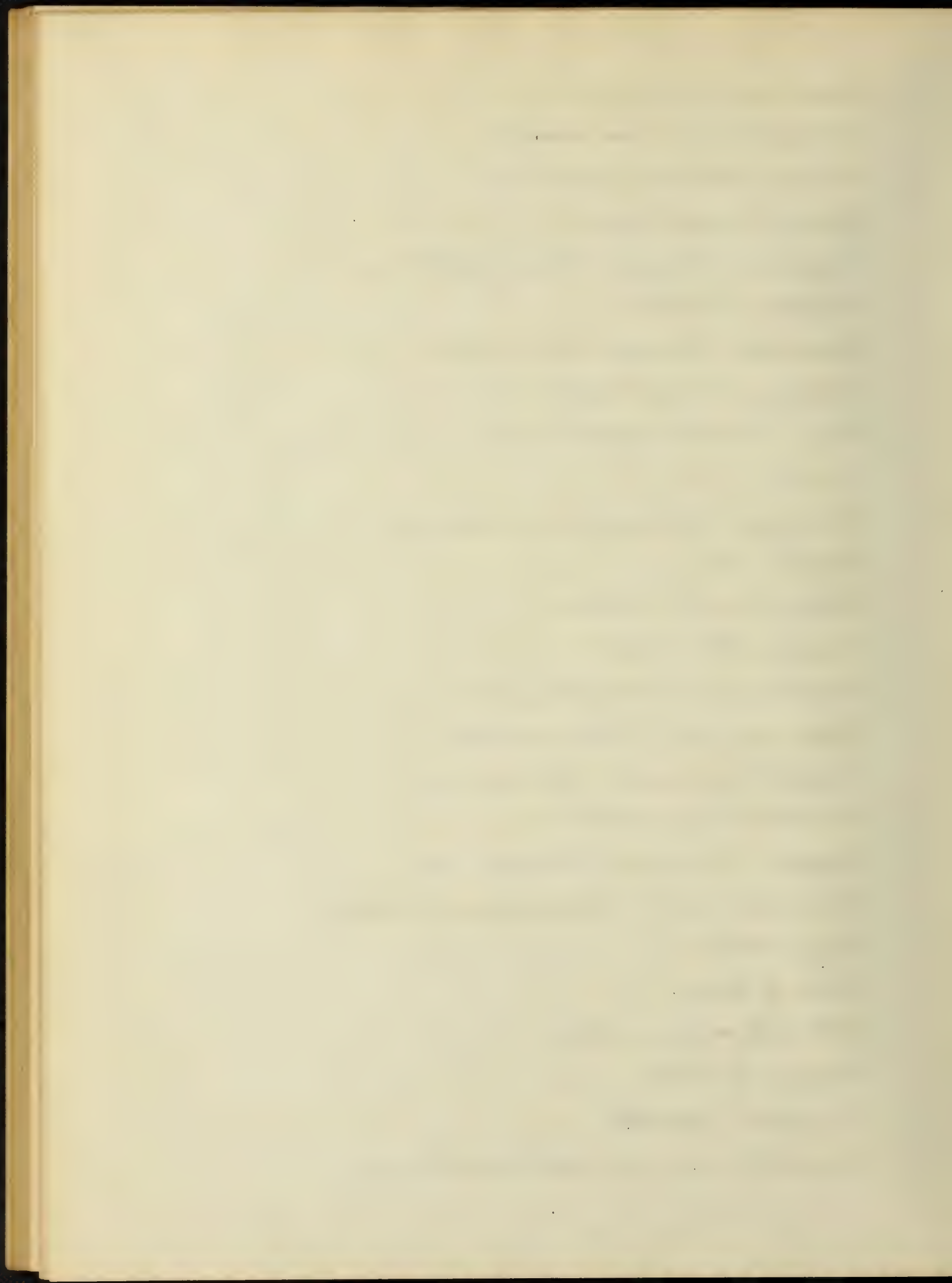
beten, to pray.

Bett (-es, -en), n., bed.

bewegen, to move.

beweglich, movable.

Bewirter (-s, -), m., host, entertainer.





Begähmerin (-, -nen), f., tamer, subduer.

begwingen (a, o), to overcome, subdue, vanquish.

Biegen (o, u), to bend, bow.

Bild (-es, -er), n., image, picture, vision, face.

Götterbild, "divine image".

bilden sich, to form, be formed.

Bildner (-s, -), m., creator, fashioner, sculptor.

binden (a, o), to bind, tie up.

bis up to, until.

blähen, to blow up, swell.

Blasebalg (-es, -e), m., bellows.

blasen, to fade. Erwartung 8.

Blatt (-es, -er), n., leaf.

blau, blue; as noun, the sky.

bleiben (ie, ie), to stay, remain.

bleich, pale, wan.

blendend, blinding, dazzling.

Blick (-es, -e), m., look, glance, view.

blicken, to look, gaze.

Blitz (-es, -e), m., lightning, flash, bolt.

blühen, to bloom.

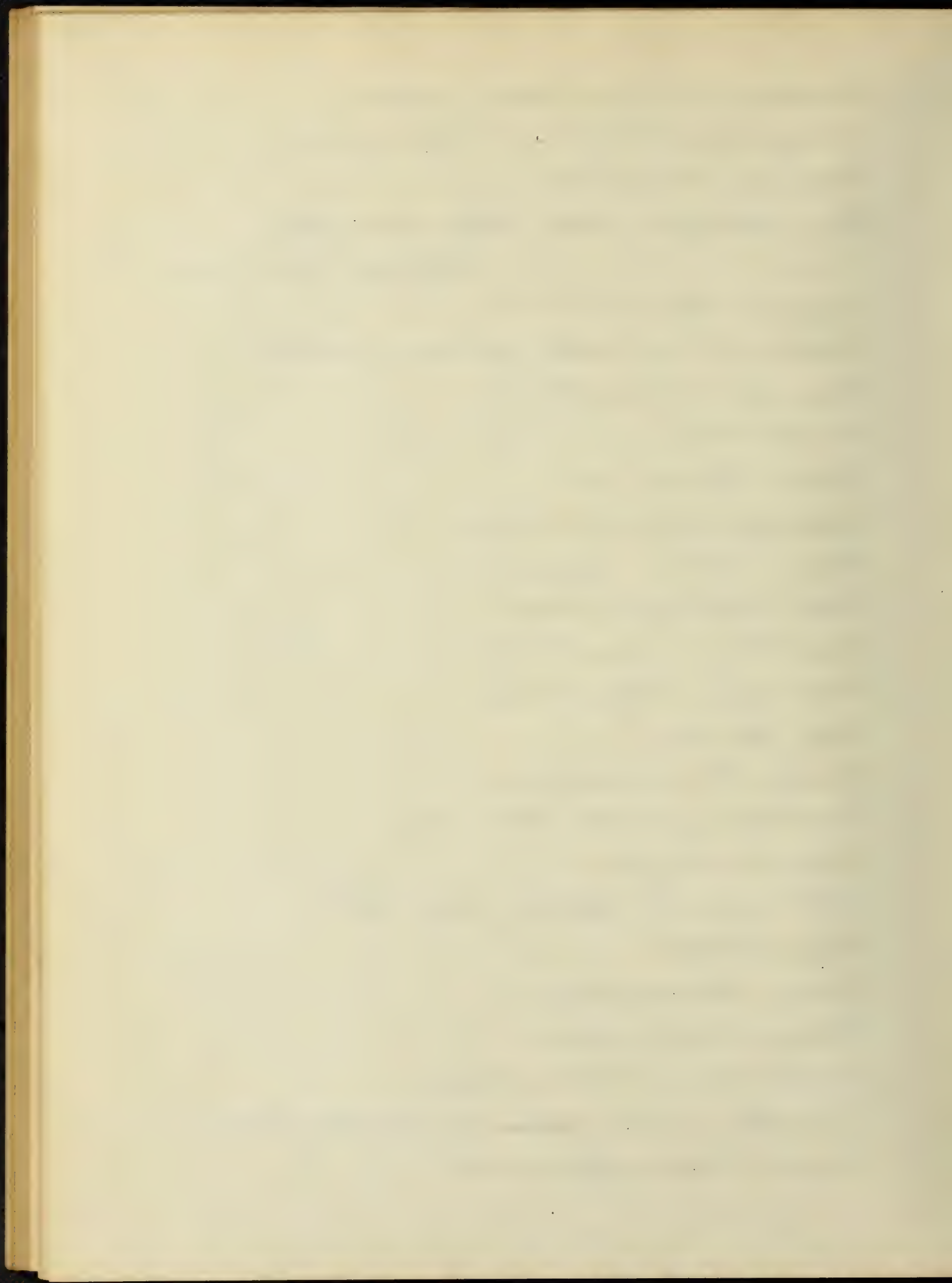
blühend, blooming, glorious.

Blume (-, -n), f., flower.

Blüte (-, -n), f., blossom, flower.

Blütenalter (-s, -), n., golden age, flowering time.

bluten, to bleed, suffer, smart.



blutgefüllt, full of blood.

blutig, bloody.

Bogen (-s, -en), m., bow; Sternenbogen, starry vault. (Götter 20)

Boden (-s, -, m., ground, earth, floor.

Born (-es, -en), m., spring, well.

brausen, to roar, rush, tumble.

Brant (-, -en), f., bride.

brechen (a, o), to break.

bringen (a, a), to bring.

Brücke (-, -n), f., bridge.

Bruder (-s, -, m., brother.

brüllen, to roar, bellow.

Brunnen (-s, -, m., well, spring

Brust (-, -en), f., breast.

Bund (-es, -en or -en), n., bundle, tie, covenant

Bürger (-s, -), m., burgher, citizen.

Bürde (-, -n), f., burden, load.

Busch (-es, -en), m., bush, thicket, plumbe.

Busen (-s, -), m., bosom.

### C.

Chariten (-, -nen), f., pl., The Graces. Götter 6.

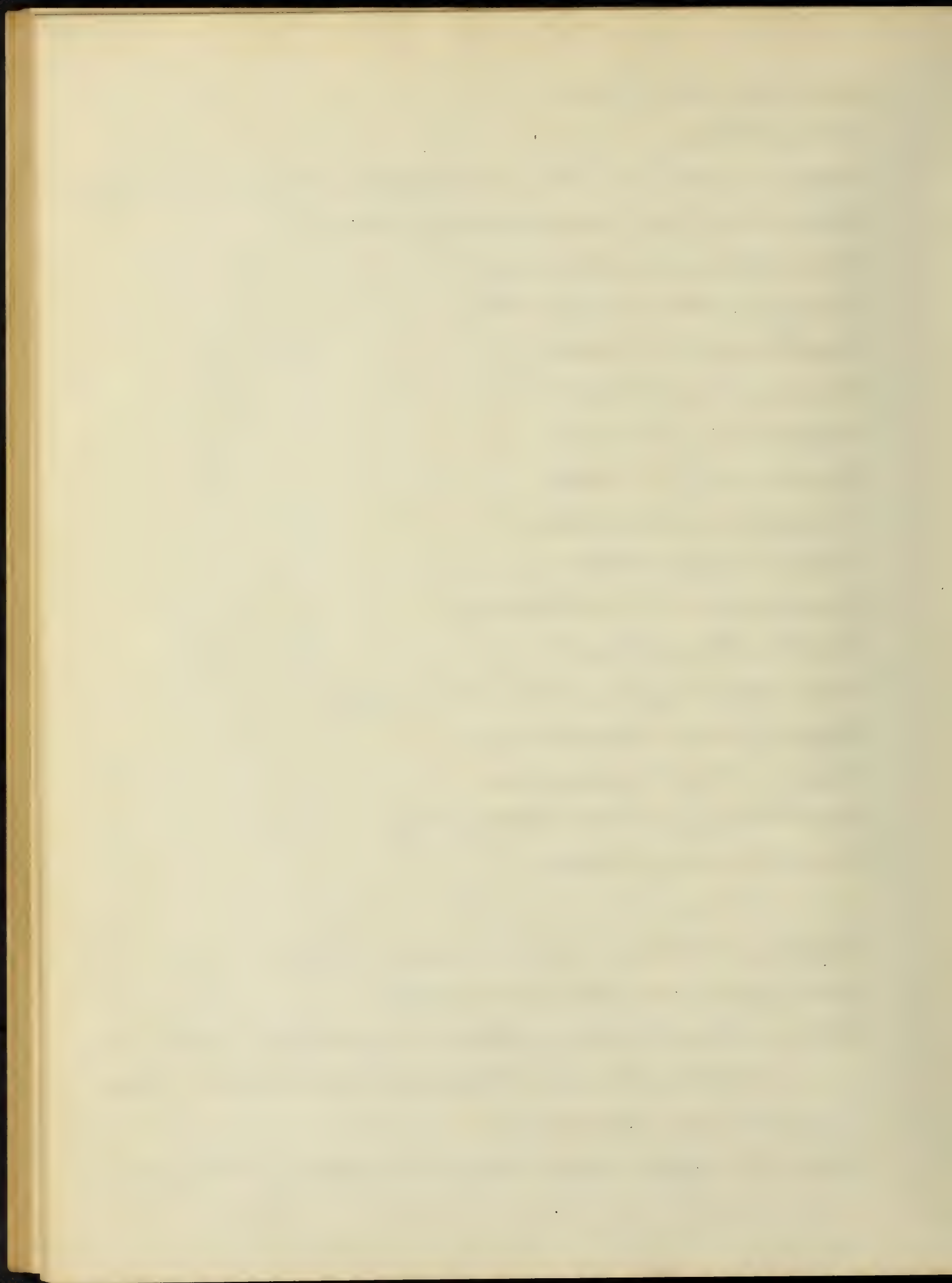
Chor (-es, -en), m. and n., chorus, choir.

Ceres, f., Ceres, Demeter, goddess of agriculture, mother of Proserpina; the center of her worship was at Eleusis, Greece.

Cyane (-, -n), f., corn-flower.

Cybele, f., Cybele, wife of Cronos and mother of the Olympian





gods.

Cythere, f., Cytherea, another name for Venus. Götter IV.  
D.

da (dar), then, there, since.

Dach (-s, -er), n., roof.

daher, thence, there.

damals, then, at that time.

Dame (-, -n), f., lady.

Dammerlicht (-es, -er), n., twilight.

Dank, (es, m.), thanks.

Dankbarkeit, f., gratitude, thankfulness.

daraus, thence, therefrom.

darbringen (brachte, gebracht), to present, bring, offer.

darnieder, down

daroben, up there

darüber, up above, on that side, over there.

darüber, over that, upwards, thereon.

dasz, that, so that, in order that.

decken, to cover, conceal.

dein, your, thine.

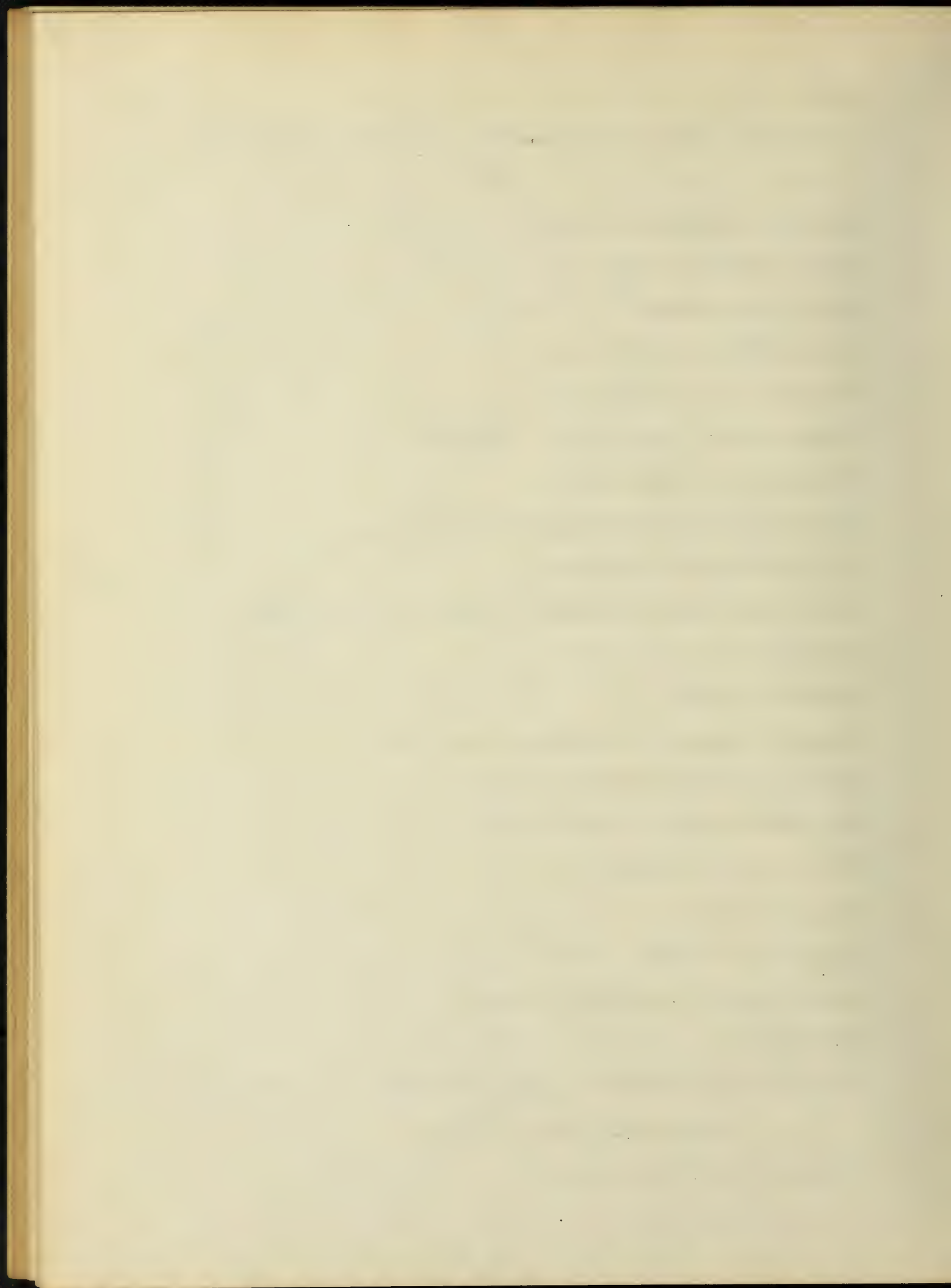
Demeter, f., Demeter, Ceres.

der (die, das), the, this, that, who, which.

denn, for.

Deukalion, m., Deucalion. son of Prometheus, and the only male survivor of the flood. Götter 5.

deuten, to point out, explain





diamanten, diamond, of diamonds

Dichterland, n. realm of poetry

Dichtkunst (-, -e, f. art of poetry.

dienen, to serve, attend.

dieser (diese, dieses), this.

doch, yet, at least, surely, pray, indeed.

donnern, to thunder; der Donner, "The Thunderer", Jove; Götter 6.

Donnerwort (-es, -er, n. mighty word, fearful utterance.

doppelt, double.

dorren, to dry, wither.

dort, there.

drehen sich, to turn.

dröben (daroben), up yonder, above.

drohen, to threaten.

drücken, to press, express.

Dryade (-i-n), f. dryad; the dryads were nymphs of vegetation  
Götter 3.

du, you, thou.

Duft (-es, -e), m. odor, fragrance.

duftend, fragrant, perfumed.

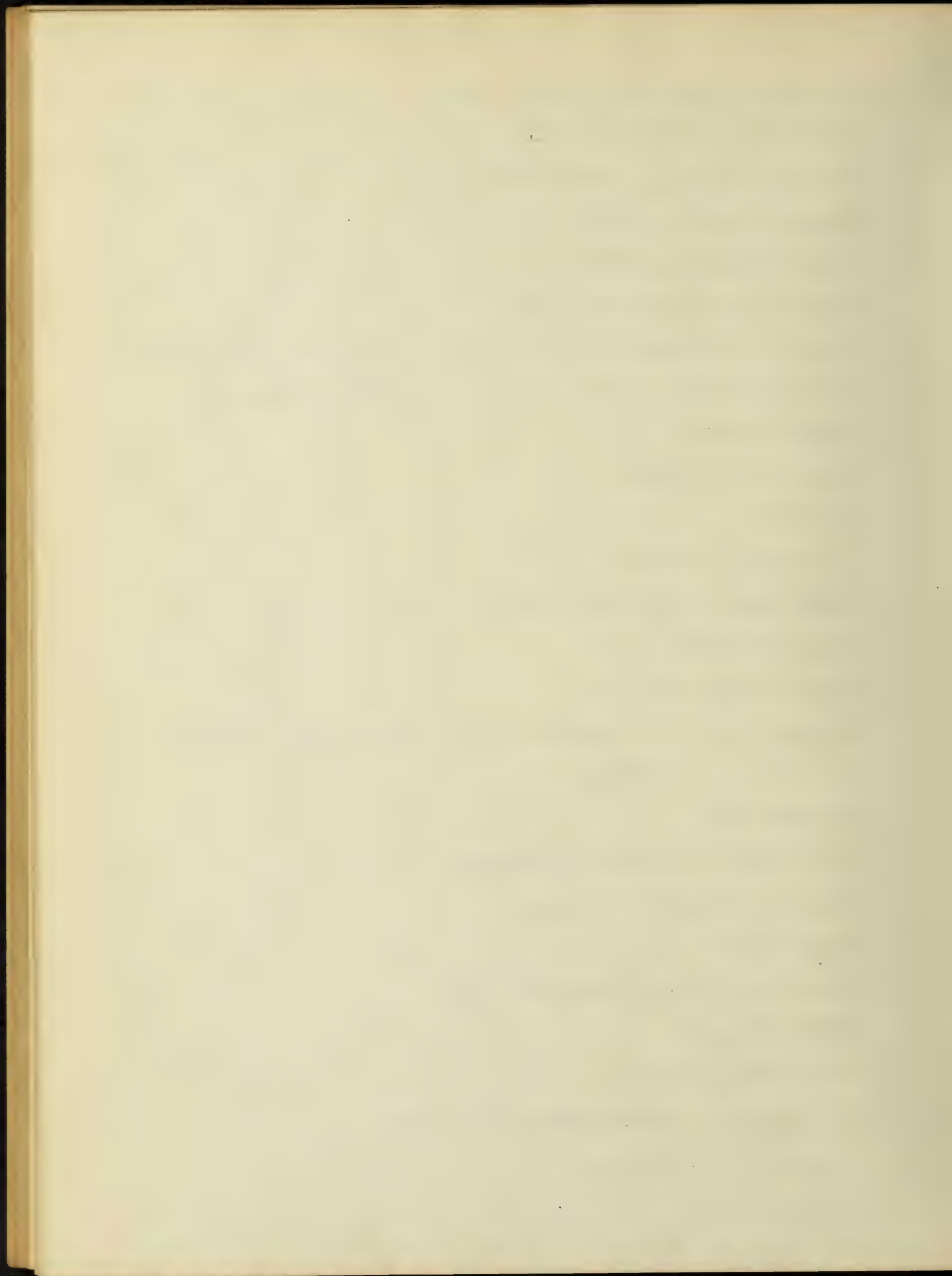
dunkel, dark.

dürfen (durfte, gedurft), may, can, dare.

durch, through.

düster gloomy, dismal.

düstergebunden, gloomy, melancholy, sullen.



E.

edel, noble, illustrious.

Edelfrau (-en), f., noble dame.

ehe, ere, before.

Ehre (-en), f., honor, reputation.

ehren, to reverence.

ei, why, ah!

eigen, own, characteristic.

Eichwald (-es, -er), m., oak forest.

eilen, to hasten, hurry.

eilend, hurrying.

Eimer (-s, -), m., pail.

ein (eine, ein), one, a, an.

ein\*fallen (ie, a), to join in occur to.

ein\*führen, to lead in, conduct.

eingeweiht, consecrated, devoted.

einladen (u, a), to invite, ask.

einmal, once, one time; auf einmal, "all at once"; Handschuh #.

einsam, lonesome, dreary.

ein\*schlafen (ie, a), to fall asleep.

einst, once at one time.

ein\*stellen sich, to be present.

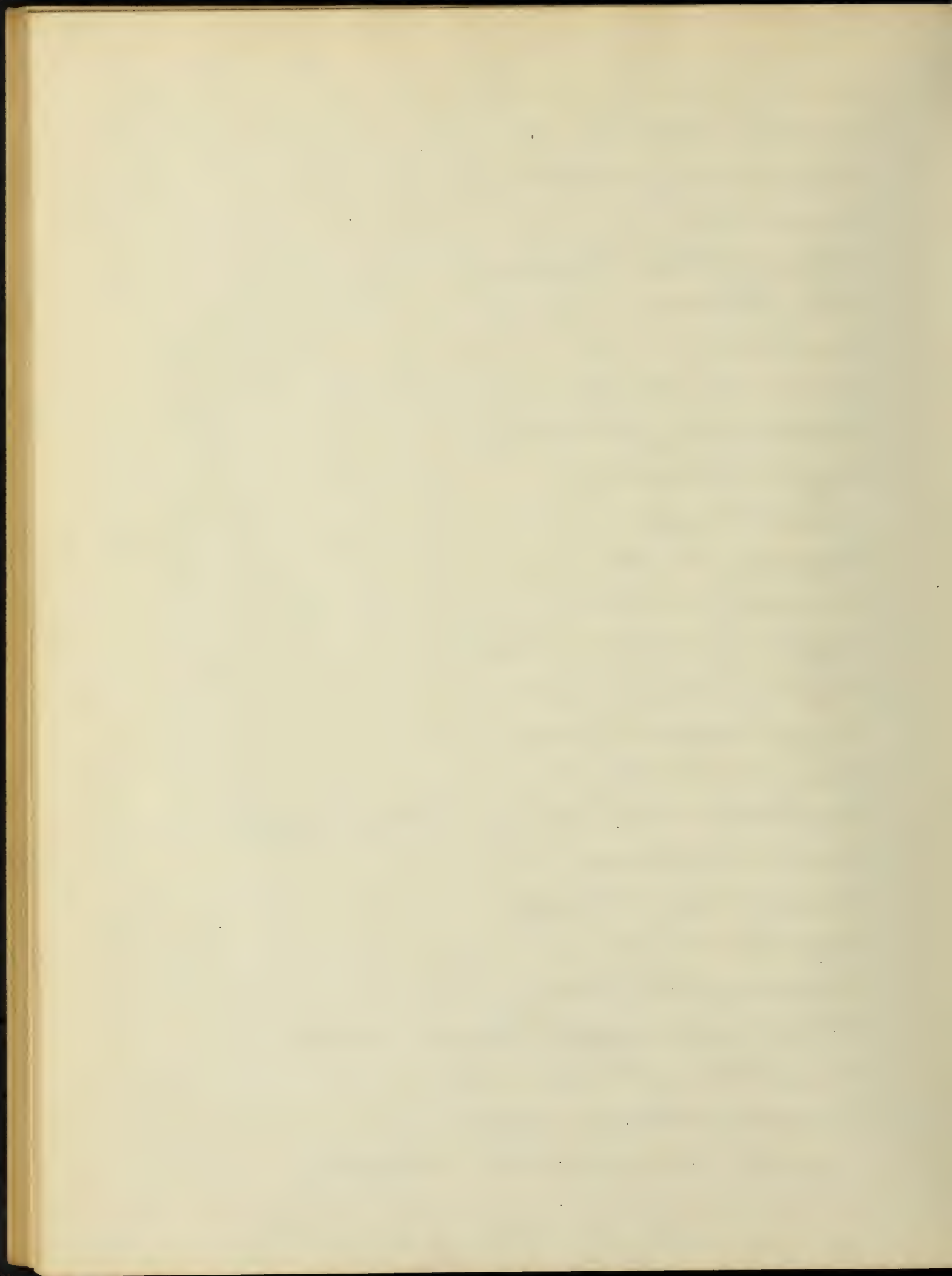
ein\*ziehen (zog ein, einge\*zogen), to draw nigh, approach.

elend, wretched, miserable.

Elend, -es, n., wretchedness, misery.

eleusisch, Eleusinian; pertaining to Eleusis.





Eupium (-s, -en), n. Eupium; Götter 16.

empfangen (i, a), to receive.

empfinden (a, u), to feel, experience, perceive.

entscheiden (or u, o), to lift up, lift out from.

engelnieß, zuvorn receptus.

Enkel (-s, -), m., Grandson, descendant.

entbinden sich (a, u), to break away, get loose.

entblößt, uncovered, disclosed.

entgöttert, undeified, materialized.

Entsagen, n., renunciation, denial.

entsetzen, to displace, remove.

entvölkert, depopulated, devastated.

entwachsen, outgrown.

entzücken, to charm, delight.

er, he.

Erbarmen, -s, n., pity, mercy.

erbauen, to build.

Erde (-, -n), f., earth, world.

Erderippe (-s, -), n., framework of the earth, heart of the earth.

erfahren, experienced, skilled.

Erfindungsreich, inventive, cunning.

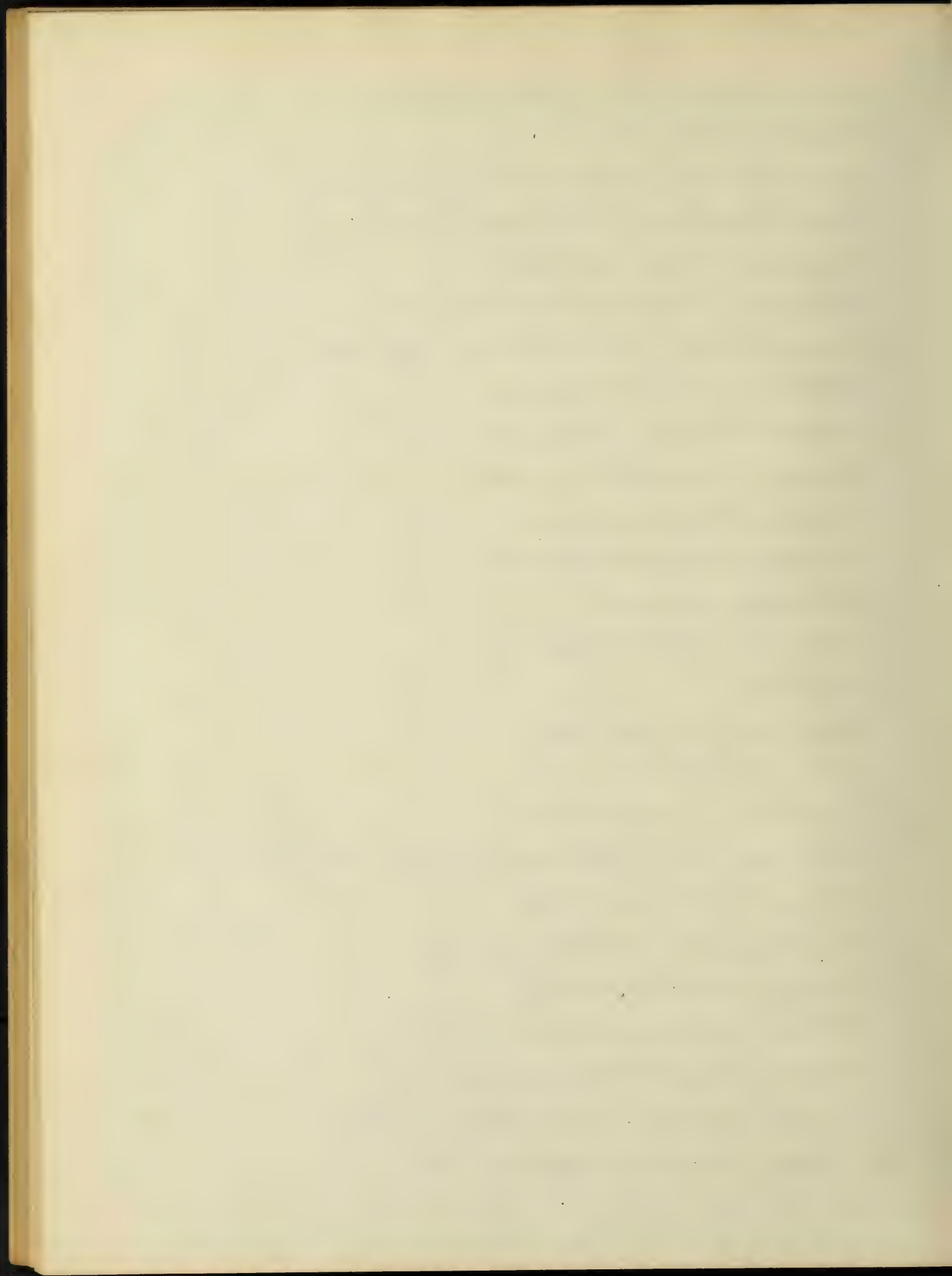
ergötzen, to delight, entertain.

erhaben, illustrious, noble.

erheben (or u, o), to raise, exalt, promote.

Erinye (-, -n), f., Erinyes, Fury; Götter 15.

erjagen, to overtake, Jaggenberg + "to find."





erkennen (erkannte, erkannt), to recognize.

ernst, serious, stern.

erreichen, to reach, equal, obtain.

erschallen (o, o), [also weak], to sound, ring out.

erschauen, to catch sight of, see.

erscheinen (ie, ie), to appear.

erst, first, not until.

Erstaunen, -s, n., astonishment.

erwarten, to await.

Erwartung (-, -en, f., expectation, suspense, anticipation.

erwärmen, to warm, heat up.

Erz (-es, -e), n., metal, brass.

Eise (-, -n), f., forge, chimney.

es, it.

etwa, perhaps, about.

euere (eure, euere), your.

Evoe, indecl., the exulting shout of the bacchantes Götter 10.

ewig, eternal, perpetual.

7.

Fabelland (-es, -er or -e, n., fairy-land; Götter 1.

Fackel (-, -n), f., torch.

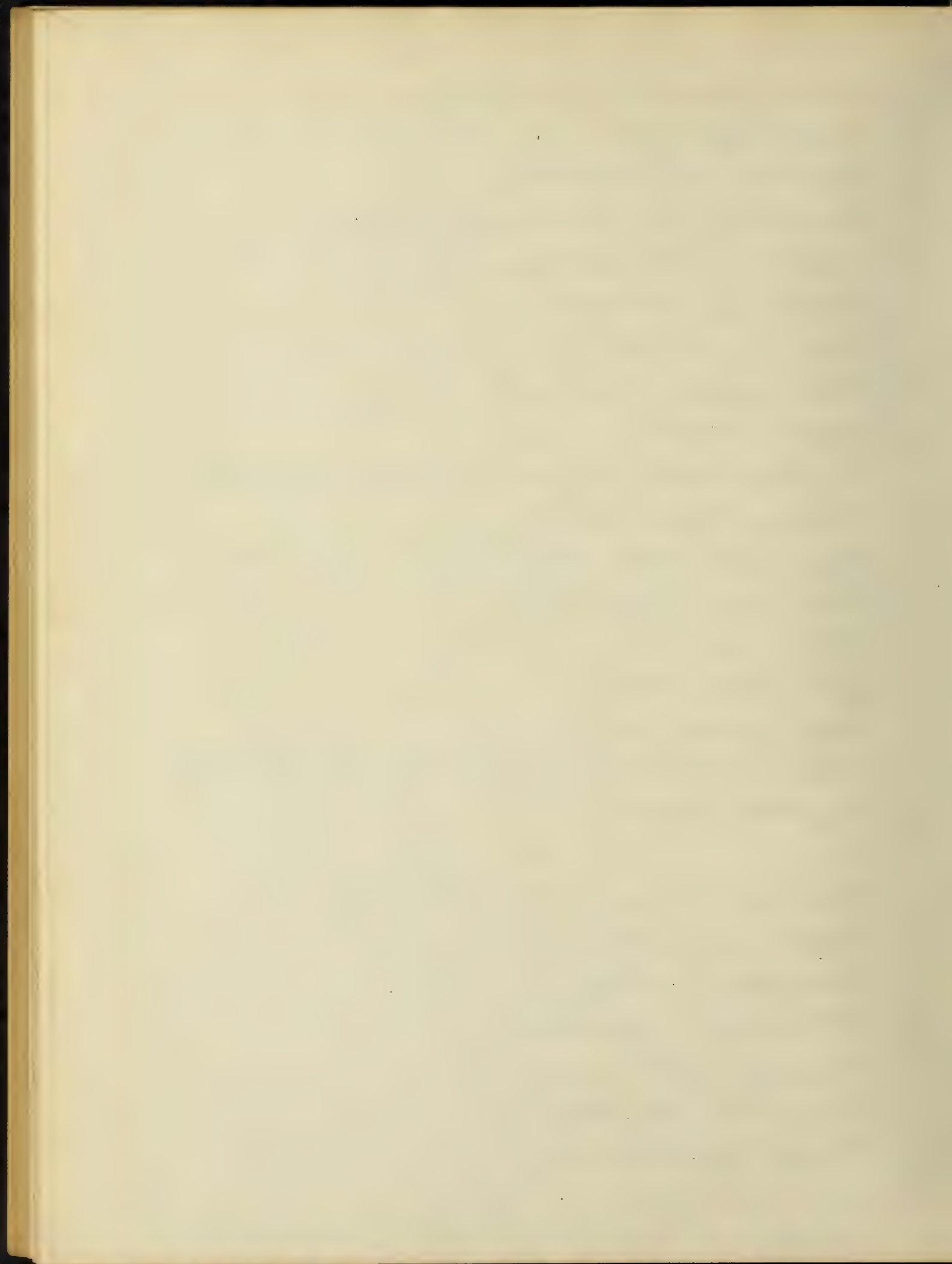
Faden (-s, -e), m., thread.

Fall (-es, -e), m., fall, failure.

fallen (ie, a), to fall.

falten, to fold, join, clasp.

Farbe (-, -n), f., color, hue.



Faun(-es, -e, or -en, -en), m., faun; sylvan gods, much like satyrs.

Feier(-, -n), f., celebration, observance.

feiern, to celebrate, celebrate.

Feind(-es, -e), m., foe, enemy.

Feld(-es, -er, n., field, plain.

Feldstein(-s, -e), m., field-stone, landmark. (see note)

Fenster(-s, -), n., window.

Fest(-es, -e), n., feast, festival.

fest, firm, solid.

Festespracht, f., festive splendor.

festlich, joyous, festive.

Feuer(-s, -), n., fire.

Feuerball(-es, -e), , fiery ball, the sun; Götter 3.

Fichtenwald(-es, -er, n., pine forest.

finden (a, u), to find; sich finden, to be, exist; Rätsel III 3

Finger(-s, -), m., finger.

finster, dark, gloomy.

Flammenauge(-s, -n), n., fiery eye.

flechten (o, o), to weave in, bind.

Flehen, -s, n., prayer, entreaty.

fliegen (o, o), to fly.

flieden (o, o), to flee.

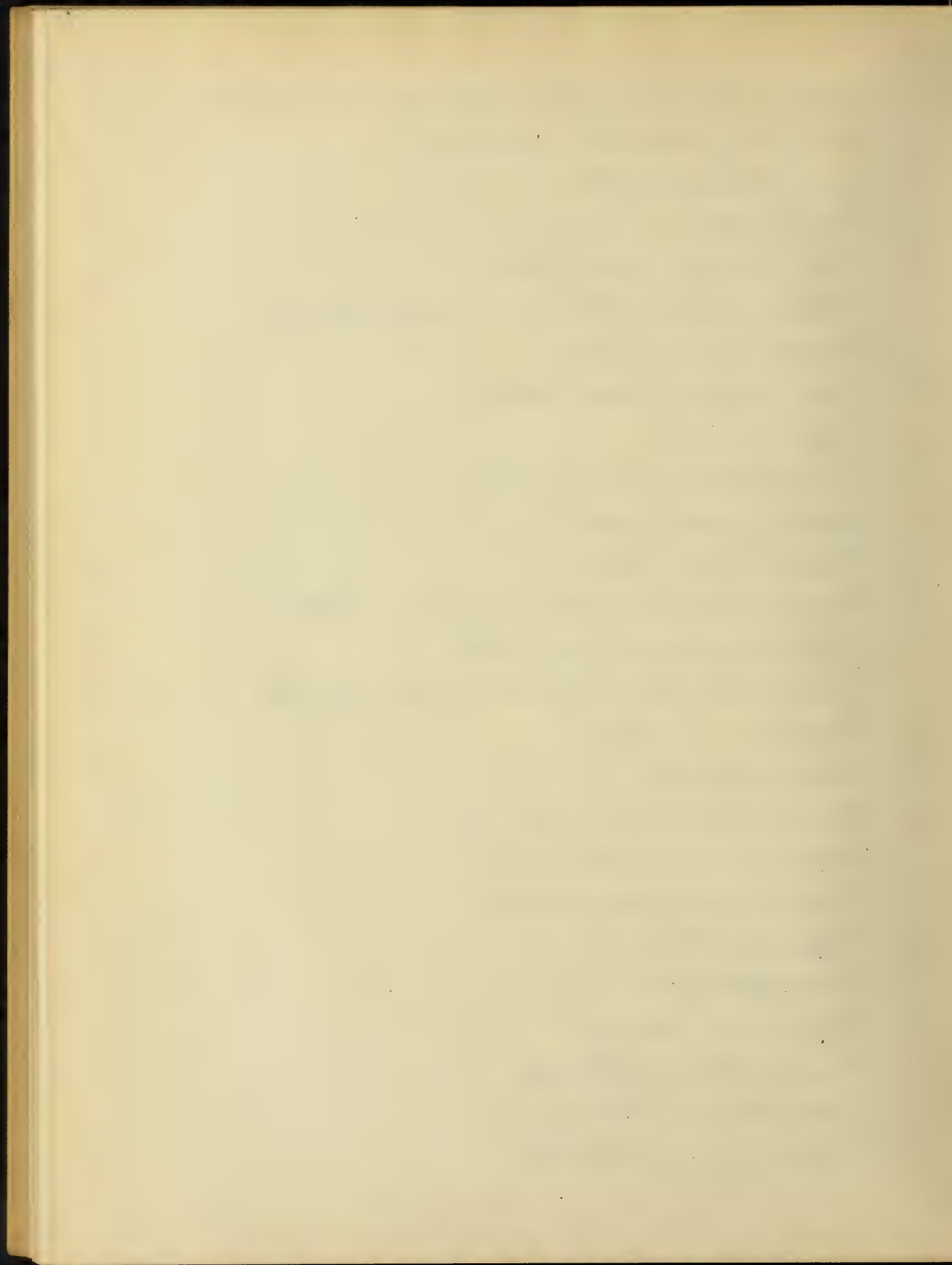
fließen (o, o), to flow, run.

Glitzern(-s, -), n., glittering.

Blut(-es, -e), m., blood.

Flasz(-es, -e), n., raft, float.





Flöte (-, -n), f., flute.

Flügel (-s, -), m., wing.

Flur (-, -en), f., field, plain, floor.

flüstern, whispering.

Flut (-, -en), f., flood.

folgen, to follow.

fordern, to demand; der Wiederforderer, "resurrector"; Götter 18.

Fräulein (-s, -), n., lady, miss.

Franz, m., Francis.

frei, free, unrestrained.

Freiheit (-, -en), f., freedom, liberty.

fremd, strange, unfamiliar.

Fremdling (-es, -e), m., foreigner, stranger.

Freude (-, -n), f., joy.

Freudebringer (-s, -), m., comforter, helper, or lit. Götter 10.

Freudetaumel, -s, m., joyous ecstasy.

freudig, joyful.

freuen sich, to rejoice, be glad.

Freund (-es, -e), m., friend.

freundlich, friendly.

freundlos, friendless.

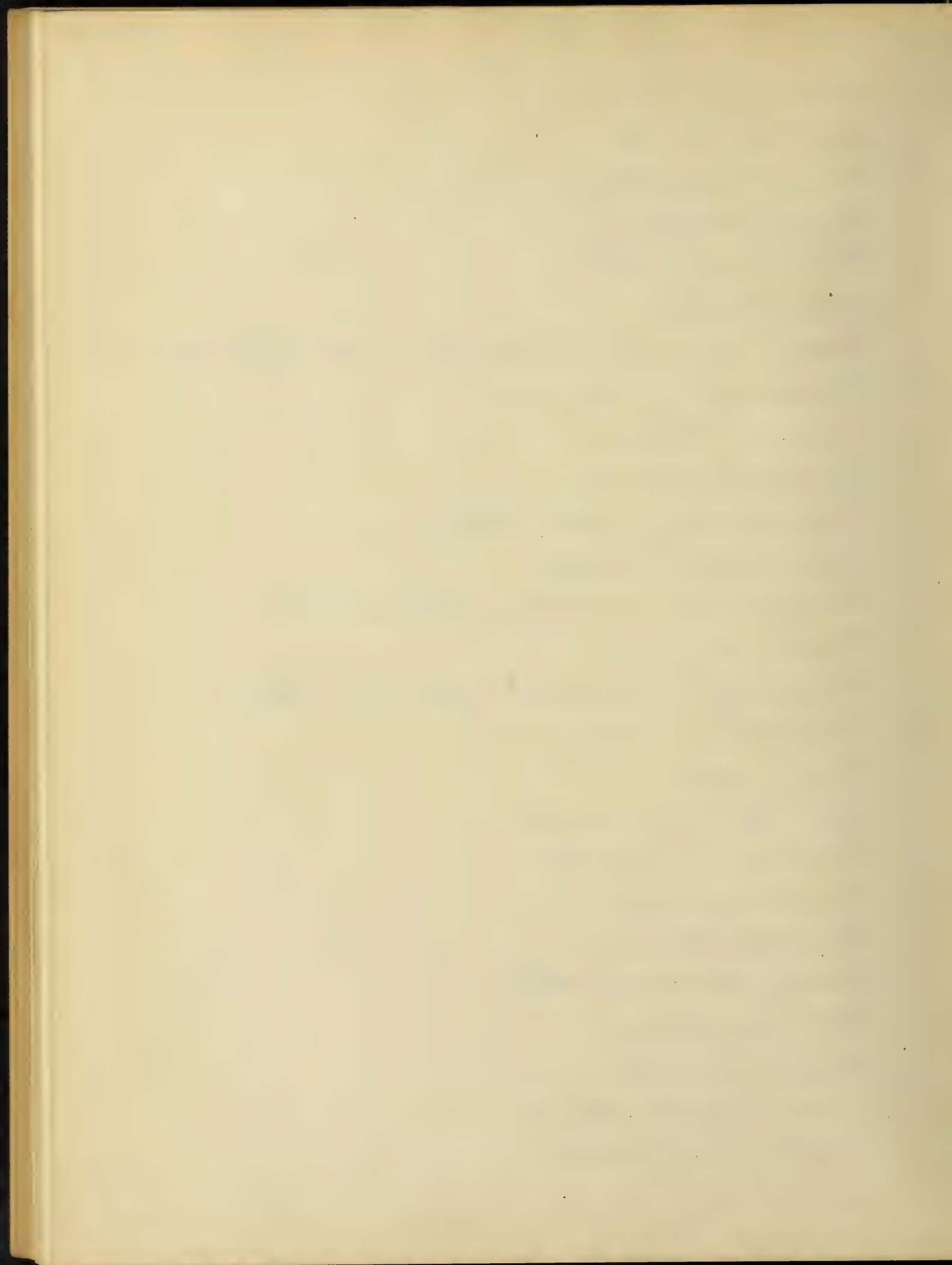
friedlich, peaceful, comfortable.

froh, joyous, happy.

fromm, pious, holy.

Frühling (-s, -), m., spring.

Frucht (-, -e), f., fruit.





fruchtlos, vain fruitless.

früh, early.

fügen sich, to cling, join, unite.

fühlen, to feel.

fühlos, unfeeling.

führen, to lead, conduct.

Fülle, f., fulness, abundance.

füllen, to fill.

furchen, to dig up, to furrow.

furchtbar, fearful, formidable, awe-inspiring.

Fuß (-es, -e), m., foot.

G.

Gabe (-, -n), f., gift, present.

Gähnen, -s, n., yawning.

Gang (-es, -e), m., course, way.

Gängelband (-es, -er, n., leading string, apron string.

Ganymede, f., a name which is applied to her, one of the gods cup-bearers; it is the female form for Ganymede. Götter 9.

ganz, all, entire.

Garbe (-, -n), f., sheaf.

Gast (-es, -e), m., guest.

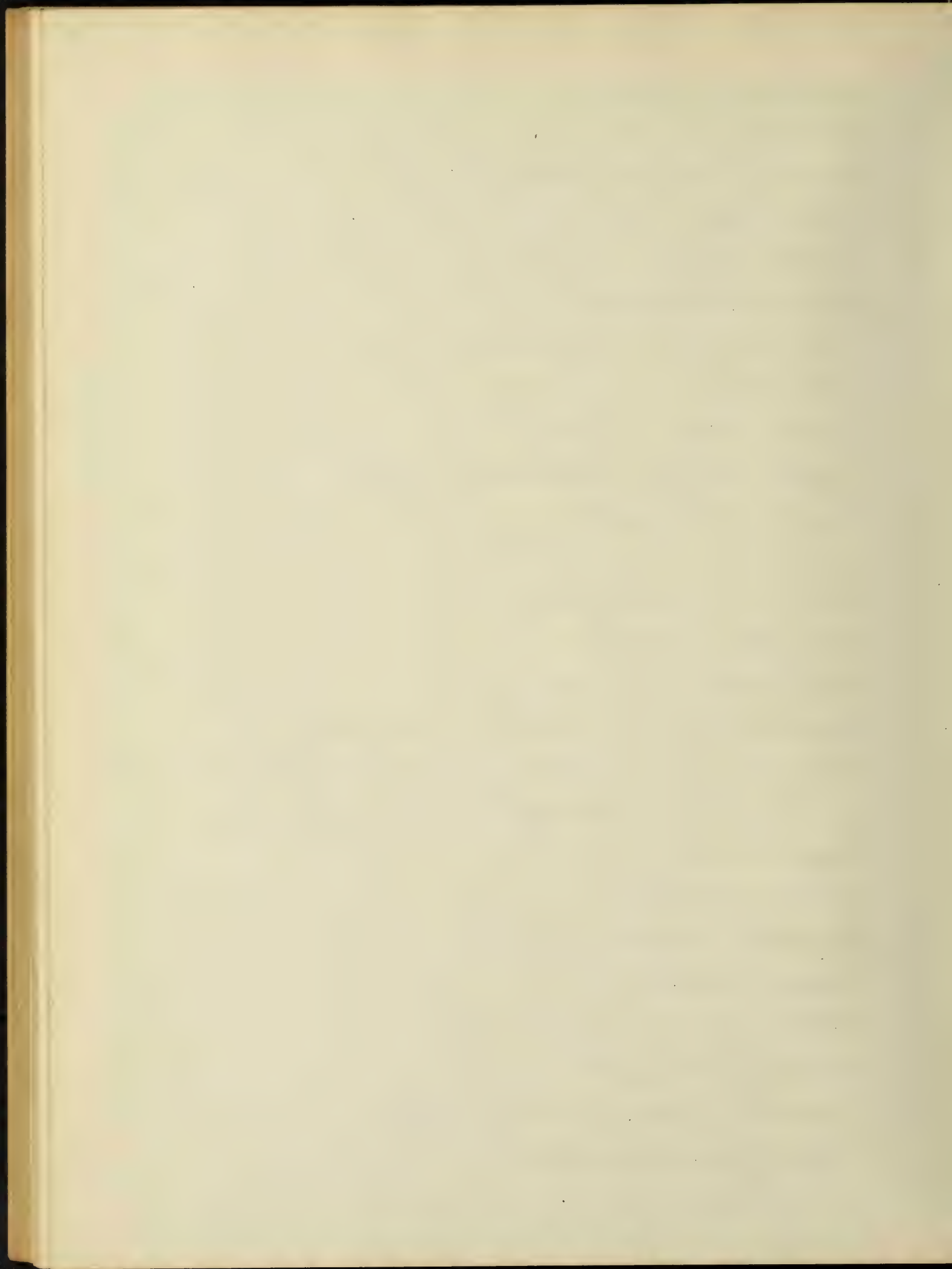
gastlich, hospitable.

Gatte (-n, -n), m., husband, mate, spouse.

gatten sich, to meet, unite.

gebären (o, c), to bring forth, bear create.

Gebein (-es, -e, n., bones, limbs.



Geber, -s, m., giver.

gebieten (o, o), to order, command.

Gebirge (-s, -), n., mountain chain, mountains.

gebogen, curved, bent.

Gebot, -es, -e, n., order, command.

Gebrüll (-es, -), n., roaring, bellowing.

gefallen (ie, a), to please; gefallen lassen, "to submit," consent.

Gefäß (-es, -e, n., vessel, receptacle.

Gefilde (-s, -), n., fields, plains.

Gefühl (-es, -e, n., feeling, sensation.

egend (-, -e, f., region, country.

gehen (ging, gegangen), to go.

geheimnisvoll, mysterious.

Geist (-es, -er), m., spirit, soul, ghost.

geistig, spiritual.

Gelände (-s, -), n., tract of country, landscape.

gelassen, calm, quiet.

Gelübde (-s, -), n., vow, promise.

gemessen, measured, composed.

Gemach (-es, -e, n., room, apartment.

genesen (a, e), to recover.

genießen (o, o), to enjoy, share, taste.

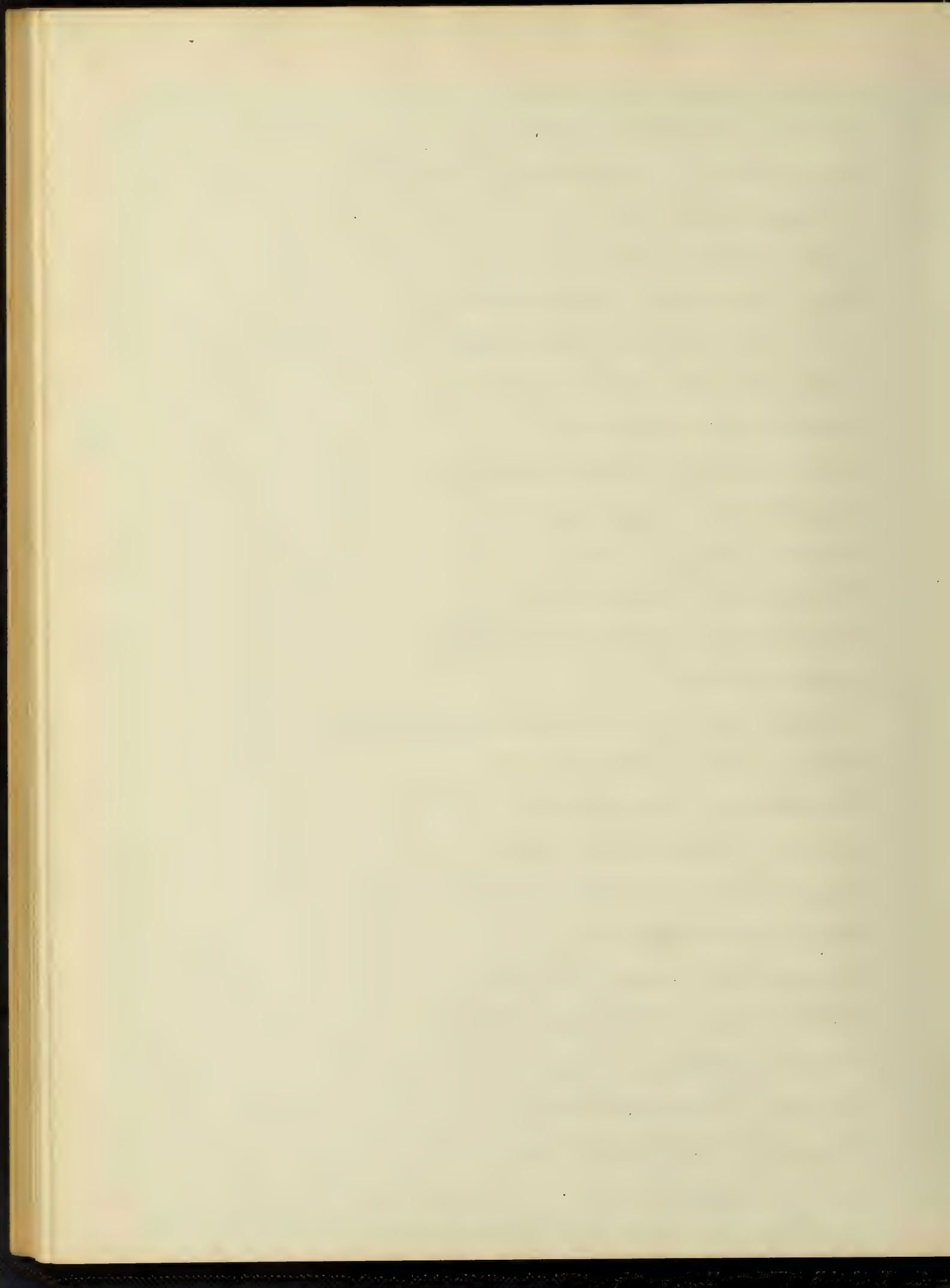
Genius (-, -en), m., genius, spirit.

Genuss (-es, -e, m., enjoyment, pleasure.

gequält, tormented, perplexed.

gerecht, just, righteous, fit.





Gerippe (-s, -, n. skeleton.

gerührt, moved, touched

Gesang (-es, -e, n. song, melody.

Geschäft (-es, -e, n. affair, concern, business.

geschehen (a, e), to happen, come about.

Geschlecht (-es, -er), n. race, tribe, sex.

gestlungen, wreathed, interwoven.

Geschöpf (-es, -e, n. creature, creation.

geschwind, swift, fleet.

gesellen, to join, associate.

Gesetz (-es, -e, n. law, decree.

Gesicht (-es, -e, n. views, -er, faces.

Gespann (-es, -e), n. team, span.

Gestalt (-, -en), f. figure, form.

gestern, yesterday.

gewaltig, powerful, violent.

Gewand (-es, -er), n. garment.

gewahr, aware of, knowing.

gewähren, to grant, allow, maintain (for).

gewandt, clever, active.

gewichtig, heavy, ponderous.

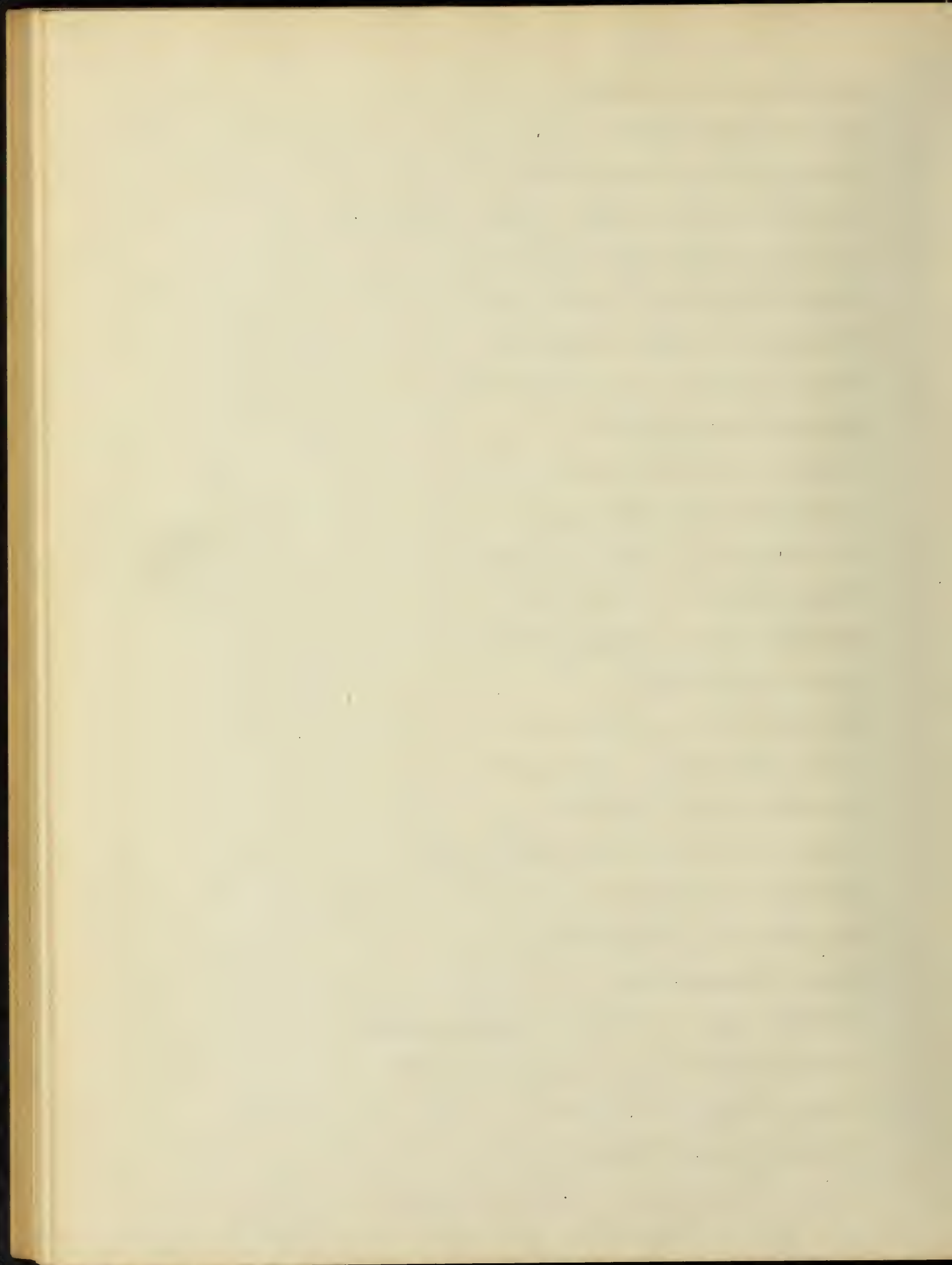
gewohnt, accustomed.

Gewölke (-es, -, n. bank of clouds, clouds.

Gewühl, (-es, n. crowd, throng, tumult.

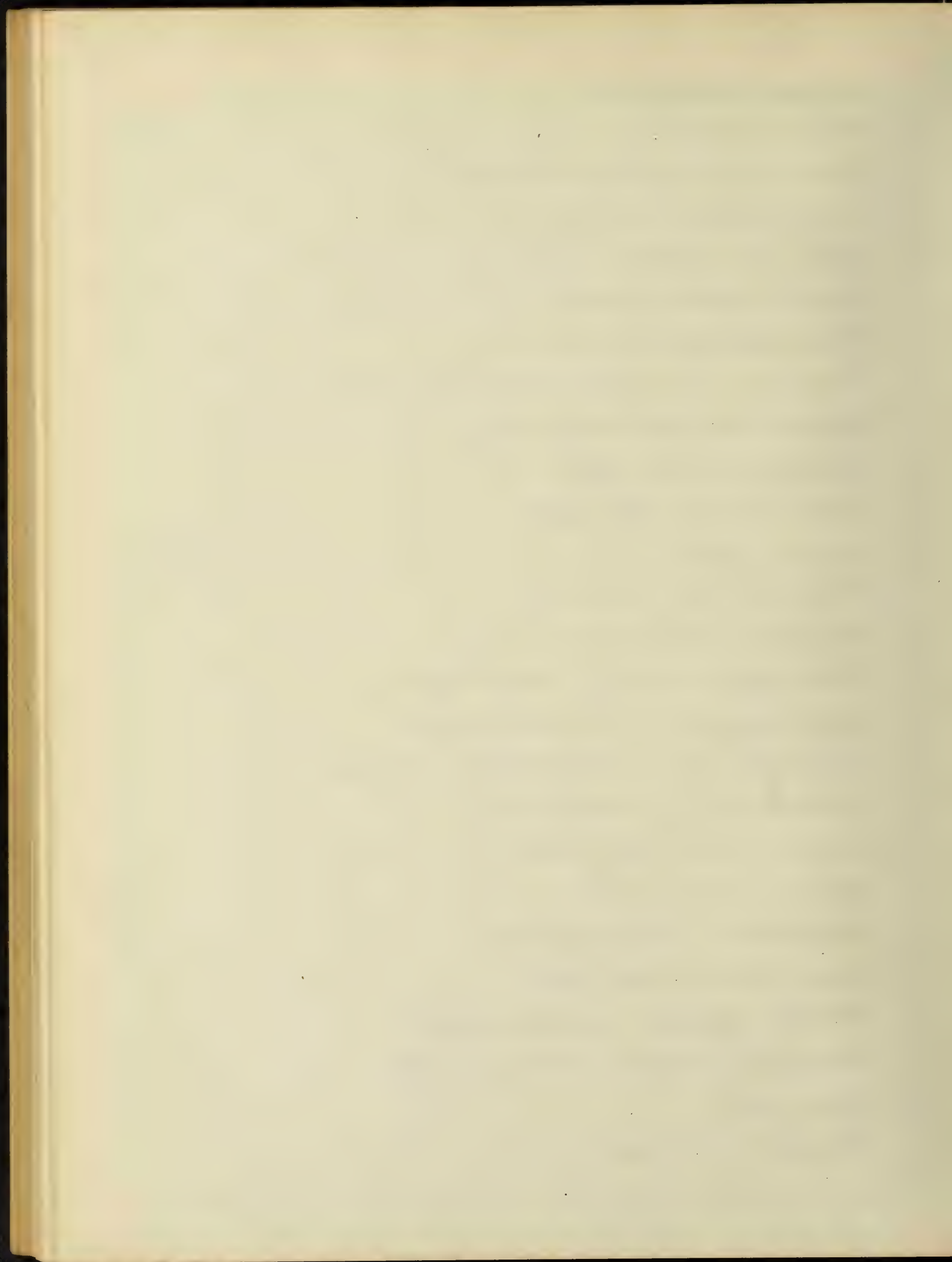
Gewürz (-es, -e, n. spice.

gezackt, larked, toothed.





- giesen sich (o:o), to flow.  
 glängen, to glisten, shine.  
 glauben sich, to think, believe, imagine.  
 gläubig, believing, credulous.  
 gleich, like, similar.  
 gleichen, to equal, resemble.  
 Glied (-es, -er), n. limb.  
 Glück, -es, n., luck, fortune, success, happiness.  
 glücklich, fortunate, lucky, happy.  
 glücklich, blessed, happy.  
 Glut (-, -en), f. glow, heat.  
 golden, golden.  
 Gott (-es, -er), m. God.  
 göttergleich, godlike, divine.  
 Götterkönigin (-, -nen), f. queen of the gods.  
 Götterschloß (-es, -e), m., abode of the gods.  
 Götterwelt (-, -en), f., home of the gods, Olympus.  
 Gottheit (-, -en), f., deity, divinity.  
 Göttin (-, -nen), f., goddess.  
 göttlich, divine, godlike.  
 Grab (-es, -er), n., grave, sepulcher.  
 Gram, -es, m., sorrow, grief.  
 Graniten (granitisch), granitic, granite.  
 gräßlich, repulsive, hideous, ghastly.  
 grau, gray.  
 Grauen, -s, n., horror.



Gracie (-i-n), f. (pl.) the Graces, attendant of Venus, daughters of Jupiter  
 greis, gray, aged; der Greis, the old man, Rätsel III.

Grenze (-i-n), f. limit, boundary.

Grenzgott (-es, -er), m. god of boundaries; Terminus.

greulich, monstrous.

Griechenland, n. Greece.

grimmig, terrible, fierce, frightful.

gross, large, great.

Groszen, pl. nobility, nobles.

grün, green; Grün, -s; Grüne, -n, n. green, verdure; edge 1.

Grund (-es, -e), m. ground land, foundation.

gründen, to found, set up, establish.

grünen, to grow, flourish.

Gürtel (-s, -), m. belt, girdle.

Gut (-es, -er), n. good, possession, property, gift.

Güte, f. favor, goodness.

It.

Haar (-es, -e), n. hair.

haben (hatte, gehabt), to have.

Hain (-es, -e), m. grove, wood.

Halm (-es, -e or -en), m. blade (of grass), stalk, straw.

halten (ie, a), to hold.

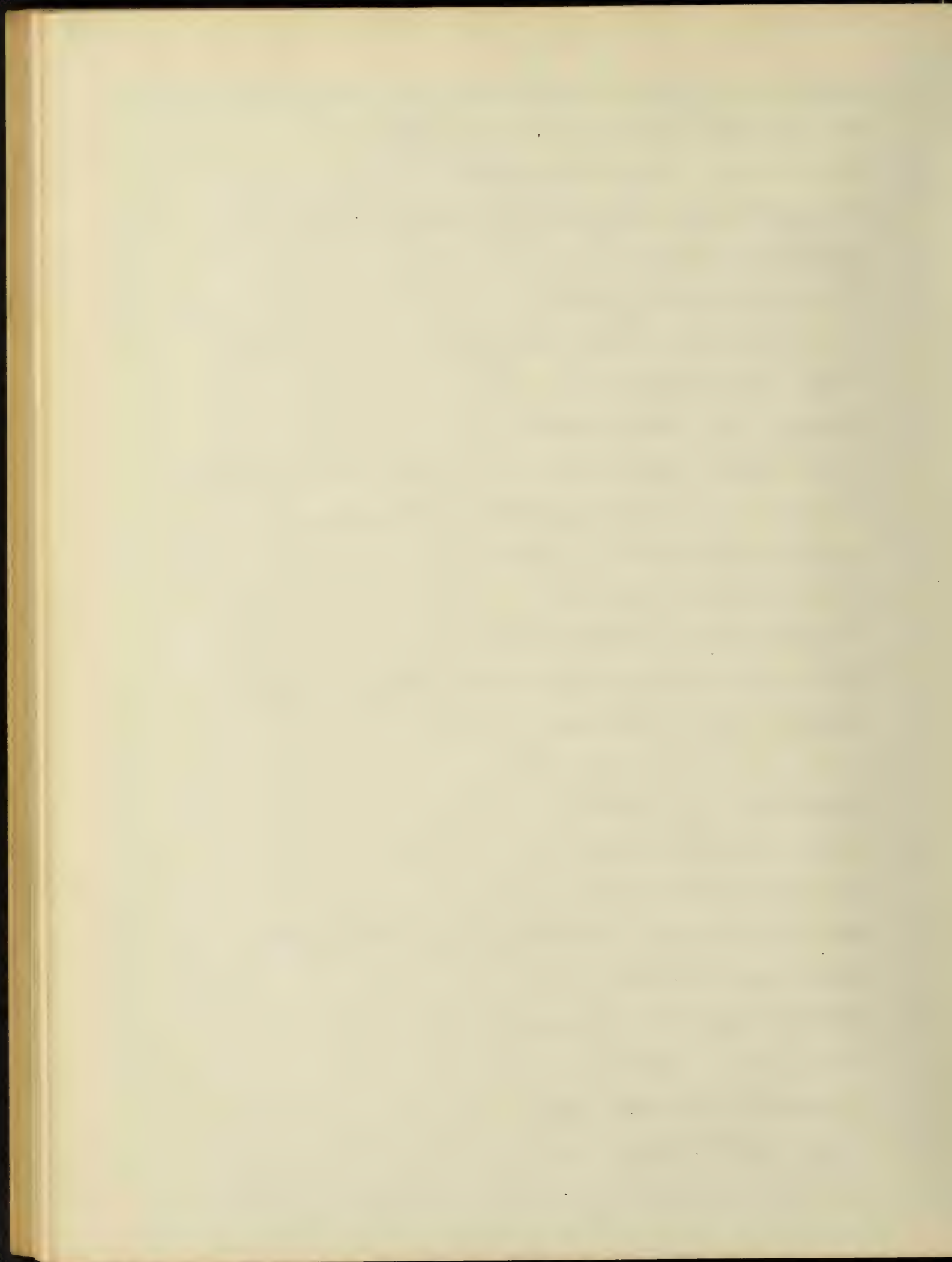
Hammer (-s, -), m. hammer.

Hand (-, -e), f. hand.

Handschuh (-es, -e), m. glove.

langen (i, a), to long.





hären, hairy, made of hair.

Ham, - (es, m., grief, sadness.

Harmonie (-, -en), f., harmony, melody.

Harmonieenfluss (- (ss) es, -e), m., flood of harmony.

harren, to wait for.

hassen, to hate.

Haus (- es, -er), n., house

heben (o or u, o), to raise, lift up.

Hecke (-, -n), f., thicket, hedge.

Heer (- (es, -e), n., army.

heftig, passionate vehement.

heilen, to cure, heal.

heilig, holy; die heiligen, "the saints", "sacred things". Fest 9.

Heimat (-, -en), f., home, native place.

heimatlos, homeless.

heimkehren, to return home; Götter 22

heimlich, secret, private.

heimtschiffen, to sail home, take ship home.

heiz, hot.

heiter, bright, cheerful.

Held (- en, -en), m., hero.

heldenkühn, heroic, brave.

Heldenspiel (- (es, -e), n., heroic game, heroes in contest.

helfen (a, o), to help.

Helios, m., Helios, Sun god. Apollon, god of music and fine arts, son of Jupiter and Latona, twin brother of Diana.





Helm (-es, -e), m., helmet.

herab\*steigen (ie, ie), to descend, dismount.

herauf\*schweben, to soar up, rise.

her\*blicken, to look hither, look earthward, Erwartung 4.

her\*breiten, to spread before.

Herbst (-es, -e), m., Autumn.

Herd (-es, -e), m., hearth.

Hermes, m., Hermes, Mercury; god of commerce and thievery, son of Jupiter and Maia, goddess of the plains.

hermeder\*steigen (ie, ie), to come down, go down, descend.

Hero (-, -en), m., hero.

Herr (-en, -en), m., sir, master, lord, gentleman.

herrlich, splendid, magnificent.

herrschen, to rule.

Herrscherin (-nen), f., queen, ruler. Fest. 4.

herum, about, around.

herunter\*neigen sich, to bow.

hervor, forth, out.

hervor\*rennen (rannte, gerannt), to rush out.

hervor\*thun sich (that. gethan), to appear.

Herz (-ens, -en), n., heart.

Hesper, m., Hesperus, God of the West; a name now applied to the evening star.

heute, today; heutzutage, "nowadays"

hier, here.

Himere, f., Hemere, goddess of the dawn, the Latin goddess Aurora; Götter 8.

Himmel, +s, m., heaven.



himmlisch, heavenly, god-like; alle Himmlischen, "all the Gods" Feet 15.  
 hinab, down, downwards.

hinabsteigen (ie, ie), to descend, go down.

hinansteigen (o, o), or weah, to climb up, aspire.

hinaufspeien (ie, ie), to spit up, dash up.

hinaus, out, beyond.

hinein, in, inside.

hineinfallen (ie, a), to fall into or down.

hineinflechten (o, o), to weave in.

hinführen, to lead away.

hinter, behind.

hinwegnehmen (a, o), to take away, remove.

hinziehen (zog, gezogen), to move away.

Hirt (Hirte) (-en, -en), m., shepherd.

Hirtenstab (-es, -e), m., shepherd's staff or crook.

Hirtengott (-es, -er), m., shepherd god.

Hirtin (-, -nen), f., shepherdess.

hoch (höher, höchst), high.

Lochgeleert, skilled.

Lothung (-, -en), f., rope.

Loth (-, -n), f., light.

hohl, hollow, empty.

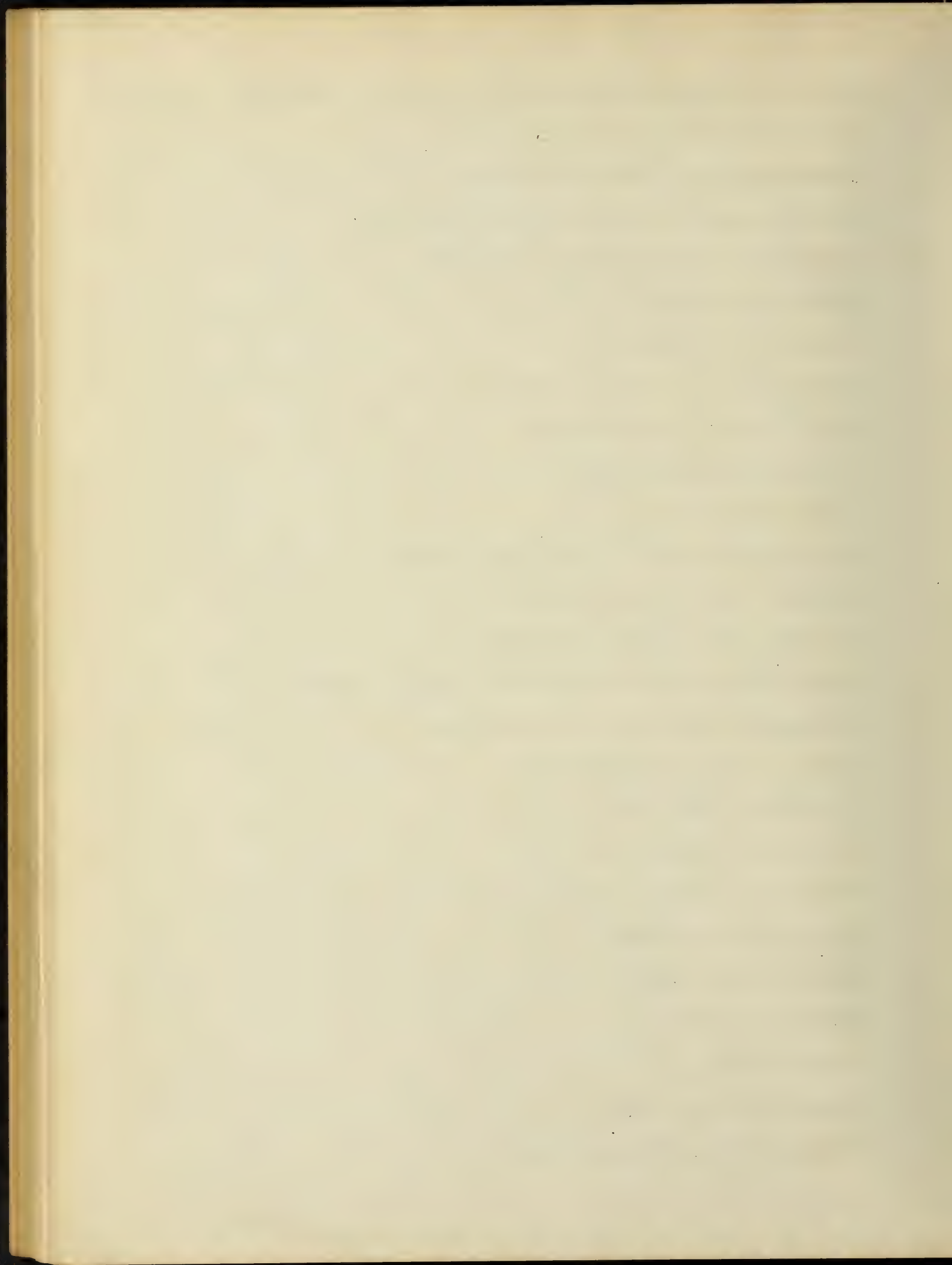
hold, kind, friendly.

hören, to hear.

Hügel (-s, -), m., hill.

huldigen, to pay homage, to devote.





Hülfe (Hilfe), f., help.

Hülle (-, -n), f., veil, covering.

Hund (-es, -e), m., dog, hound.

hüten, to guard, keep, care for.

Hütte (-, -n), f., hut, cottage.

Hymen, f., Hymen, goddess of marriage. Götter 9.

Hymne (-, -n), f., hymn.

Hyperion, m., Hyperion, one of the Titans, son of Uranus, and in charge of the sun during the reign of Saturn. Götter 5.

ich, I.

I.

Ideenland (-es, -e oder), n., world of ideas.

ihr, her, you, your.

in, in, at, within, into, to.

immer, always.

irdisch, earthly, mortal.

Iris, f., Iris, attendant of queen Juno and goddess of the rainbow. Götter 8.

irren, to wander, go astray, be mistaken.

J.

ja, yes, indeed, certainly.

Jäger -s-, m., hunter.

Jägerspieß (-es, -e), m., hunting spear.

Jahr (-es, -e), n., year.

Jammern, to lament, bewail.

jeder (jede, jedes), each, every.

jeher (jene, jenes), that, former.

jetzt, now.





Jocke, -s, n., Jocka.

Jubel, -s, m., rejoicing, exultation, joy.

Jugend, f., youth.

## K.

Kamäne (-, -n), f., muse; there were nine muses, patrons of music, poetry, science etc; Götter 22.

Kampfbegier, f., desire of battle.

Kampfspiel (-es, -e), n., contest, struggle.

Katze (-, -n), f., cat.

keck, bold, fearless.

kehren, to sweep, turn.

Keim (-es, -e), m., germ, embryo.

kein, no, not any, none.

Kelch (-es, -e), m., cup, flower.

Kern (-es, -e), m., kernel, seed.

Kette (-, -n), f., chain.

Kind (-es, -er), n., child.

Klage (-, -n), f., complaint, lament.

Klang (-es, -e), m., sound.

Klar, clear, distinct.

klingen (a, u), to sound, give forth a sound.

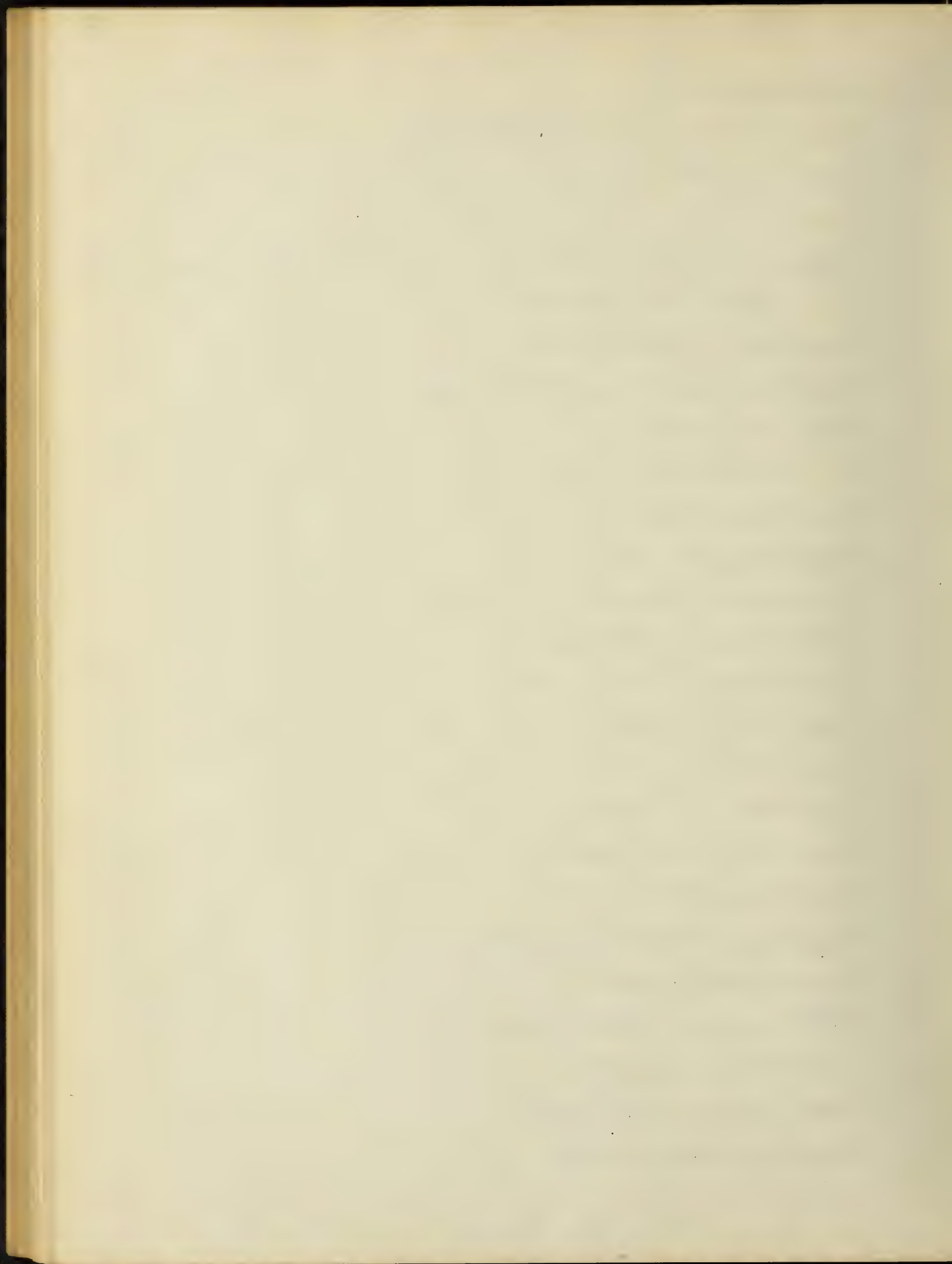
klirren, to clatter, clank.

Kloster (-s, -e), n., cloister, convent.

Kluft (-, -e), f., cleft, chasm.

Knabe (-n, -n), m., boy, youth.

Knechtisch, servile, menial.



knien, to kneel.

knüpfen, to tie, knot.

kommen (x, o), to come.

König (-s, -e), m., king.

Königin (-, -nen), f., queen.

Königsitz (-es, -e), m., royal palace, seat.

können, (konnte, gekonnt), can, may, be able.

Kraft (-, -e), f., power, strength.

krachen, to crash, roar.

Kranz (-es, -e), m., wreath.

Kreis (-ses, -se), m., circle.

kreisen, to circle, go round.

Kreuz (-es, -e), n., cross.

Krone (-, -en), f., crown, realm.

kronen, to crown.

Kronenreich, aftercrowned, glorious.

kühlen, to cool.

kühn, bold.

Kunst (-s, -e), f., art, profession, trade.

Künstler (-s, -), m., artist, artificer.

künstlich, artificial, clever.

Kuss (-ses, -e), m., kiss.

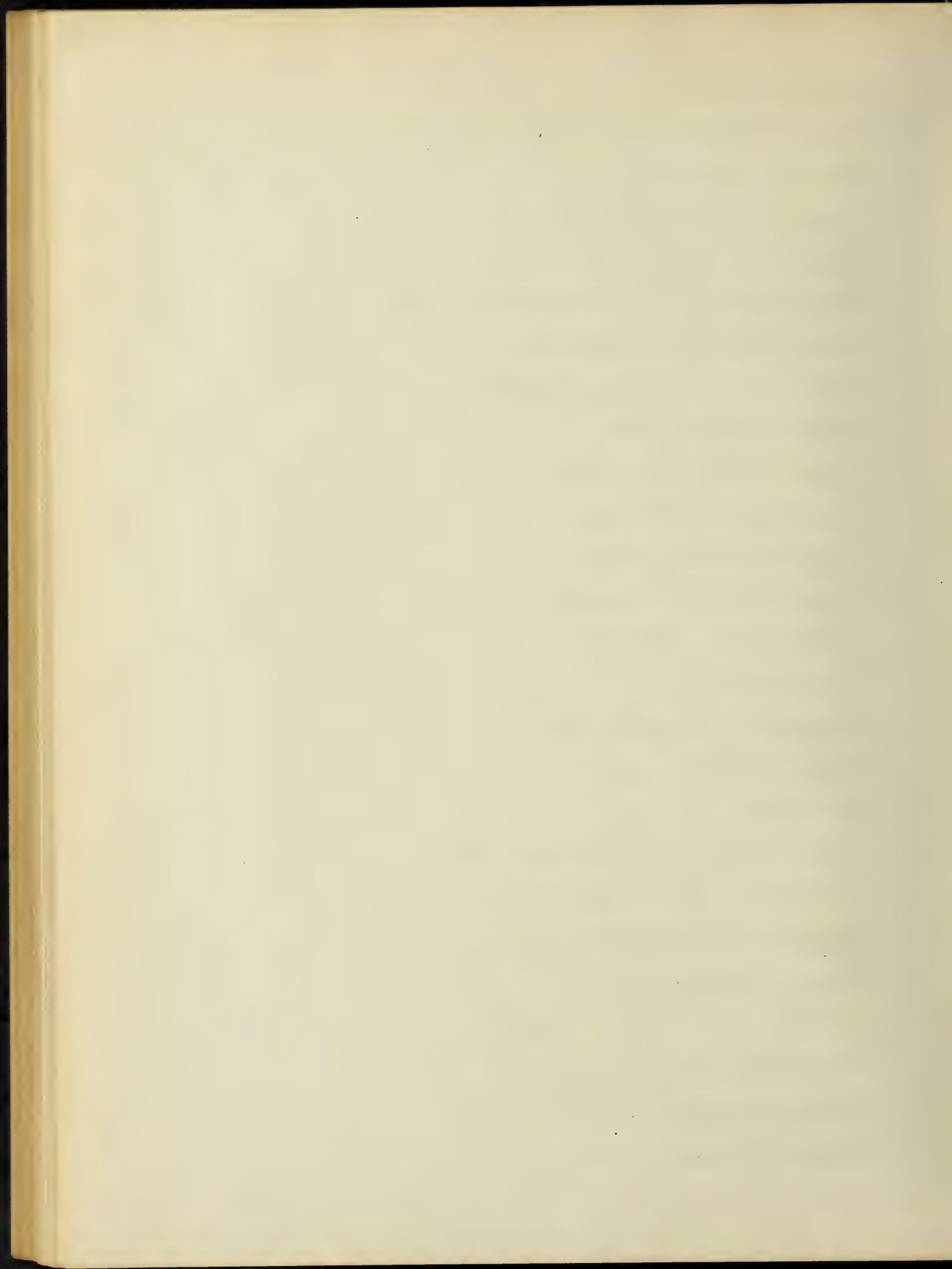
Lf.

loben sich, to enjoy, be refreshed.

lächeln, to smile.

lachen, to laugh.





lachelnd, laughing, smiling.

lagern sich, to lie down.

Lamm (-es, -er), n., lamb.

Land (-es, -er or -e), n., land, country, state.

lang, long, during.

lassen (ie, a), to permit, cause, leave or abandon.

Last (-, -en), f., load, burden.

Laubgang (-es, -e), m., leafy path.

Lauf (-es, -e), m., course, way.

lauschen, to listen.

Lauscher (-s, -), m., listener, eavesdropper.

laut, loud, aloud.

Lawine (-, -n), f., avalanche; Berglied 1.

Leben (-s, -), n., life.

leben, to live.

lebende, for the real, the actual.

Lebensfülle, f., fullness of life, personality; Götter 11.

lebenwarm, glowing, full of life.

leer, empty.

legen sich, to lie down.

Lehre (-, -n), f., teaching, lesson.

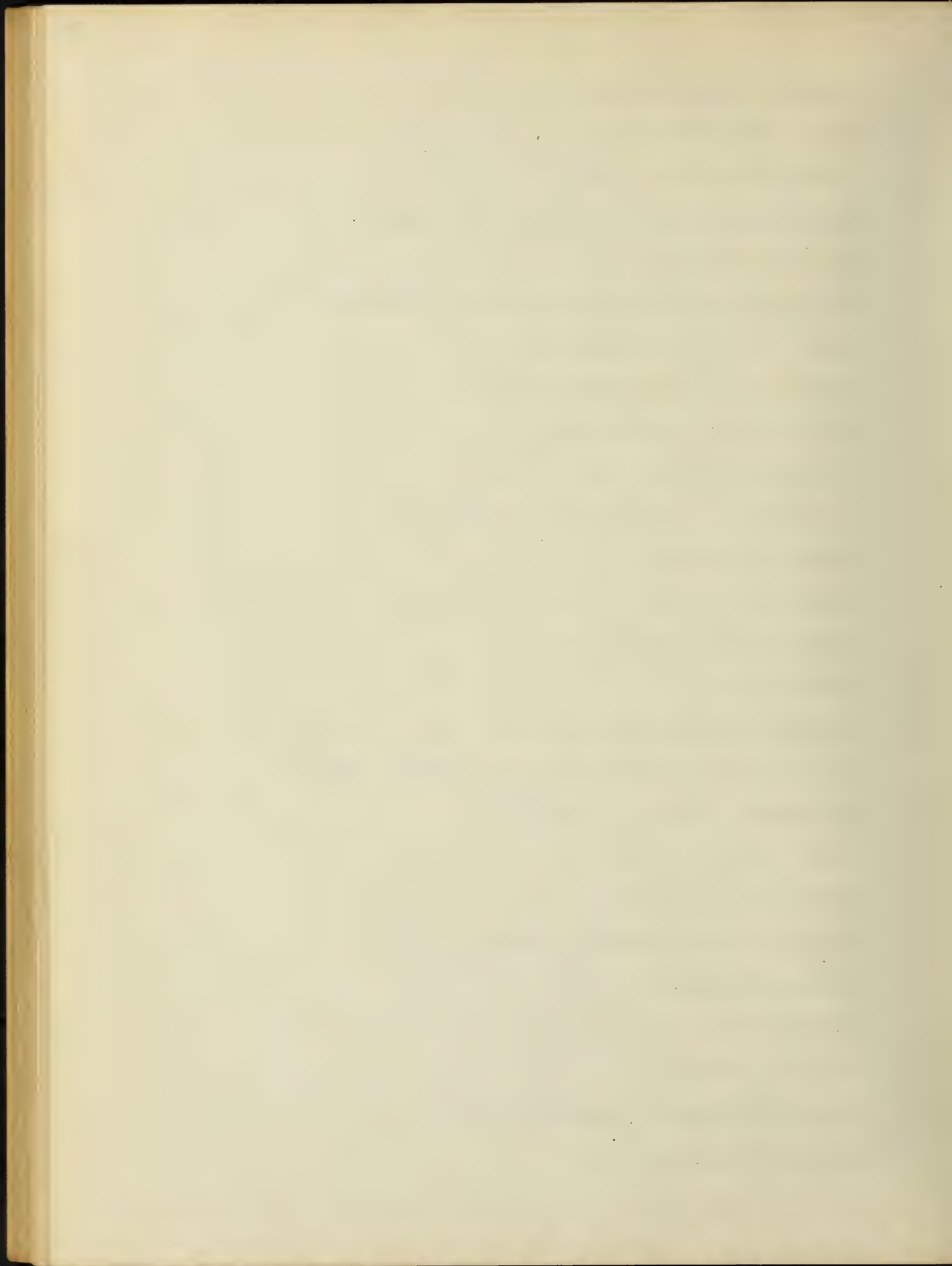
lehren, to teach.

Leiche (-, -n), f., corpse.

leicht, easily.

leichtgeschürzt, lightly bound

Leier (-, -n), f., lyre.





Leiden (ie, ie), to end, sorrow.

leise, softly, gently.

leiten, to lead, direct.

lenken, to guide, direct, steer.

Leopard (-en, -en), m., leopard.

letz, last.

Leu (-en, -en), m., lion.

leuchten, to light, give light.

licht, light, clear.

Licht (-es, -er), n., light, sunshine.

lieb, dear, beloved.

Liebe (-, -n), f., love.

lieben, to love.

liebenswert, lovely, lovable.

Liebesblick (-es, -e, m., look of tenderness.

lieblich, lovely, delightful friendly. die Liebliche, 'sweet heart.'

Lied (-es, -er), n., song.

liegen (a, e, to lie, to be).

Linde (-, -n), f., linden.

Lippe (-, -n), f., lip.

Lob, -es, n., praise.

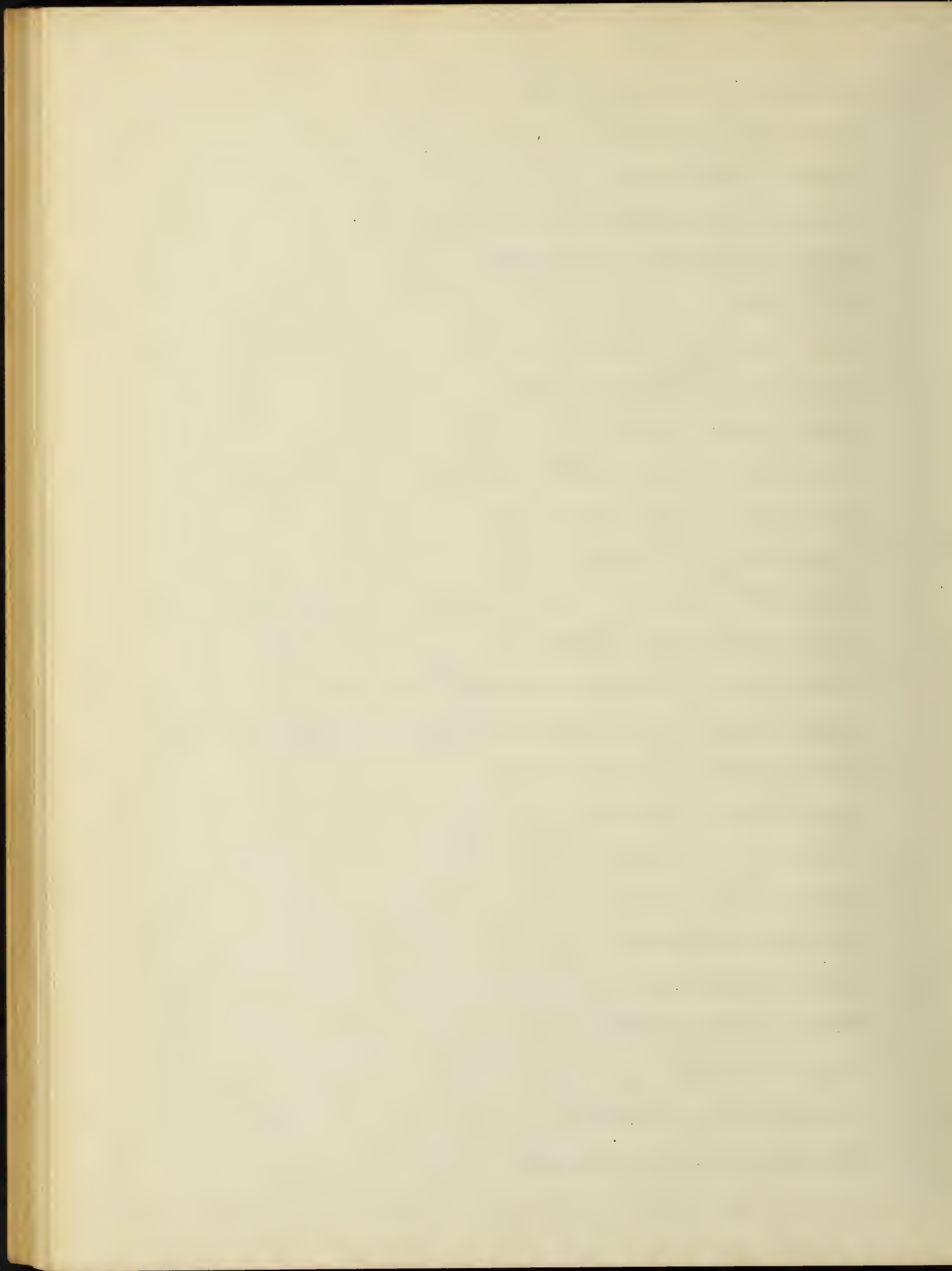
loben, to praise.

locken, to draw, entice.

lohen, to blaze.

lohnem, to pay, reward.

Lorbeer (-s, -en), m., laurel.



losbrechen (a, o), to break away

löschen, to extinguish, put out.

lösen, to free, loosen.

losreißen sich (i, i), to tear away.

Löwe (-n, -n), m. lion.

Löwengarten (-s, -), m. lion-garden, lion cage.

Luft (-, -e), f. air, breeze.

Lust (-, -e), f. pleasure, desire, passion.

lustig, merry, joyous, cheerful!

M.

machen, to make, cause, do.

Macht (-, -e), f. power, might, force.

Machtgebot (-es, -e), n. mighty command.

mächtig, strong, mighty.

Mädchen (-s, -), n. maiden, girl.

Mägdlein (-s, -), n. maid, lass.

Mahl (-es, -e or -e), n. meal.

Mähne (-, -n), f. mane.

Majestät (-, -en), f. majesty.

malen sich, to appear, show one's self.

malerisch, picturesque, graphic.

man, one, somebody, they.

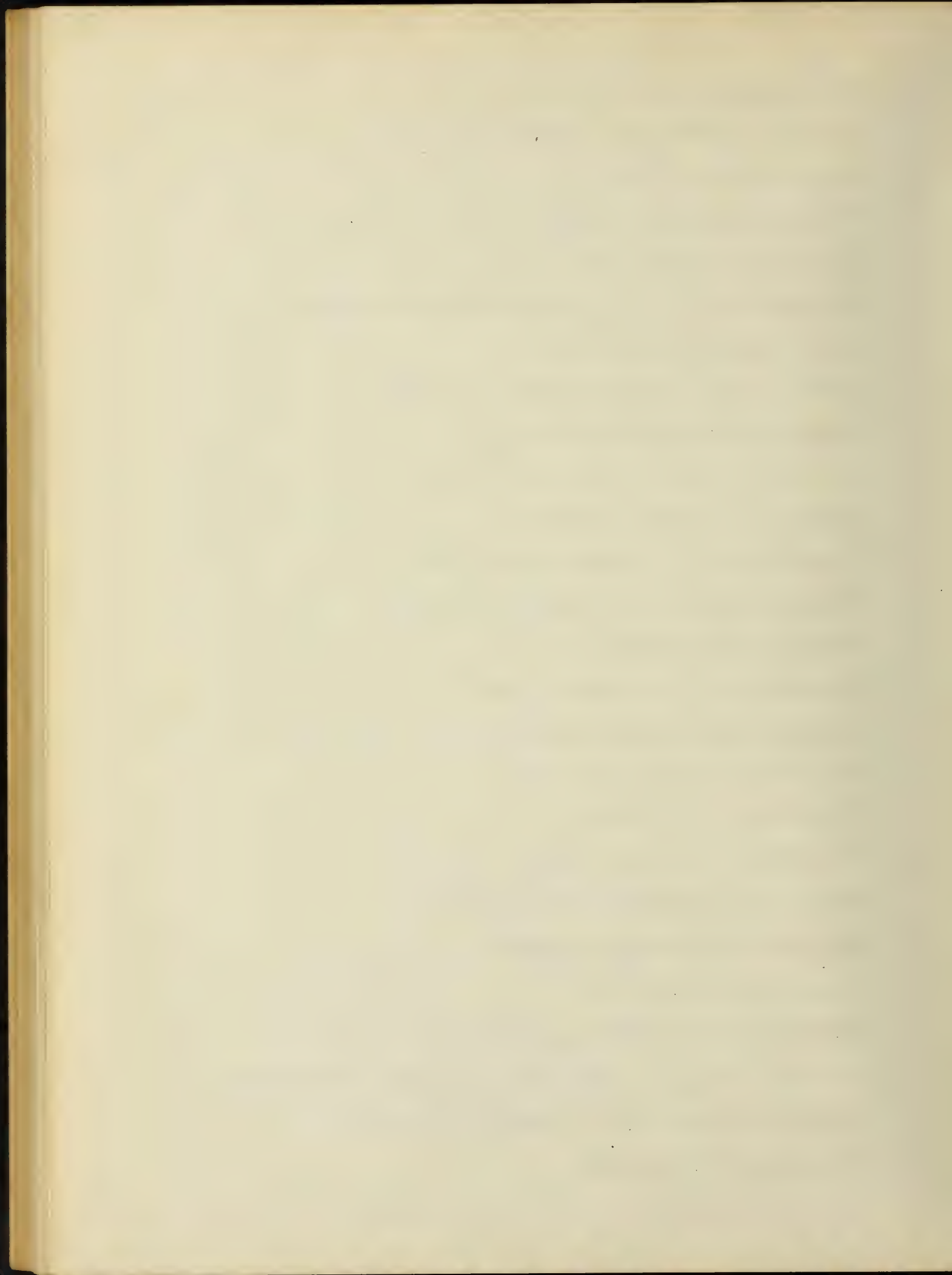
Mänade (-, -n), f. Maenad, bacchante; Götter .c.

Mann (-es, -er), m. man, a man; pl. Mannen, vassals, warriors.

Mantel (-s, -), m. cloak, mantle, garment.

Marmor, -s, m. marble.





Haase (- - n, f. mass.

Klase (-es, -e, m. measure, time.

Mast (-es, -en), m., mast

Mauer (-, -n), f., wall.

Medusenschild (-es, -e), m., Medusa shield.

Meergott (-es, -er), m., sea-god, Poseidon.

mehr, more, longer.

meinig, mine; Götter II.

melden, to announce

Melodie (-, -en), f., melody, harmony.

melodisch, musical, melodious.

Menge (-, -n), f., multitude, crowd, mass.

Mensch (-en, -en), m. man, person.

Menschenalter (-s, n. age, generation.

Menschenhand (-e), f., mortal hand, human tower. *argued*.

Menschheit, f., humanity.

menschlich, human.

Menschlichkeit, f., humanity.

messen (a, e), to measure

mild, mild, gentle.

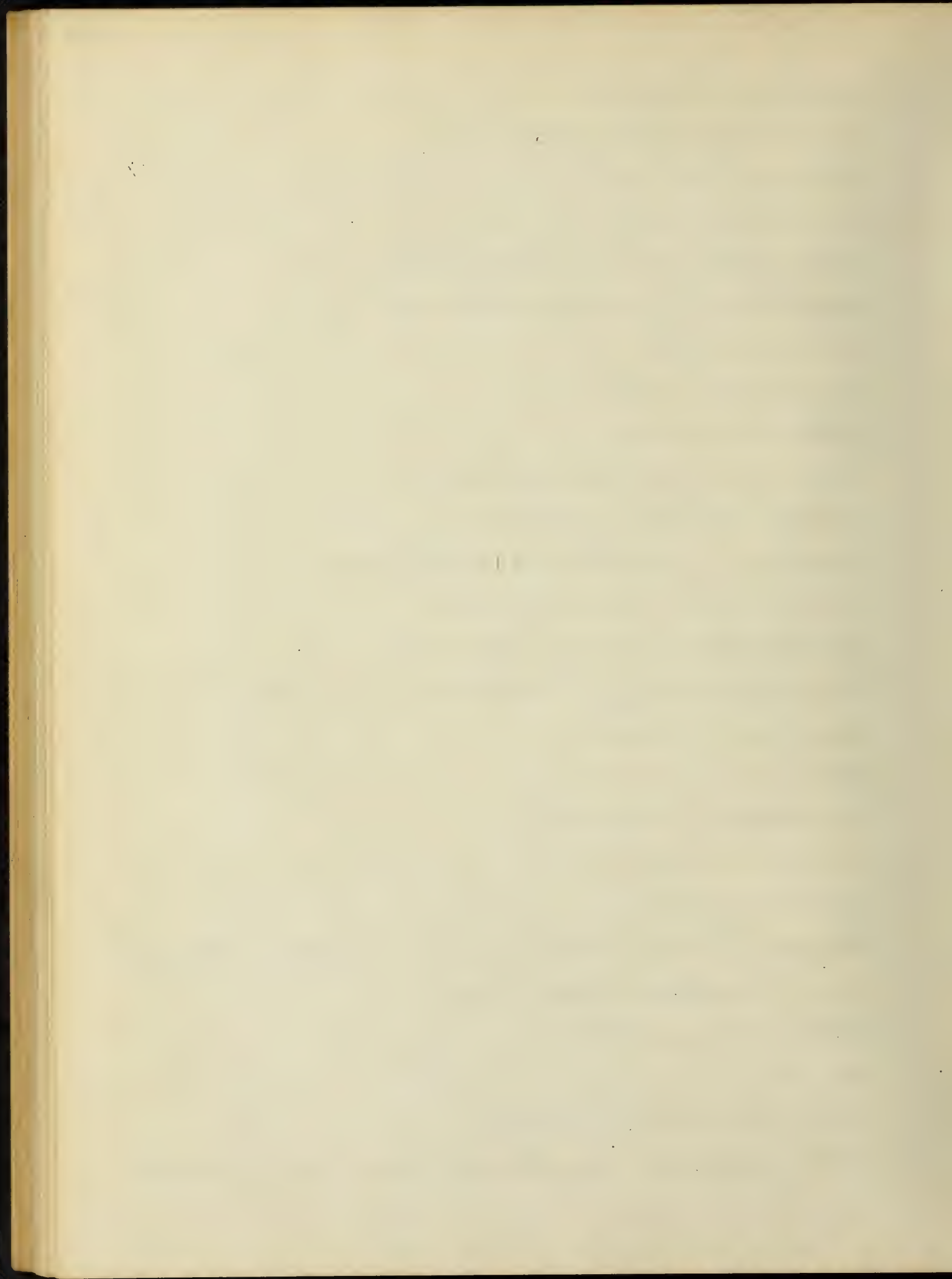
Minerva, f., Minerva, goddess of peace and wisdom; *strang* *furi*.  
armed from the head of Tor.

missen, to miss, do without.

mit, with.

Mittag (-es, -e), m., noon, South.

Mitte, f., midst, center; *aus der Mitte sehen*, "to be in the middle"; *Loggenberg* 7.





mitten, in the midst, in the middle of.

mögen (mochte, gemocht), to be able, may, can, desire.

Mond (-es, -e), m., moon.

Mordgewehr (-es, -e), n., murderous weapon.

Mordsucht, f., murderous hate.

Morgen (-s, -e), m., Morning, East.

Morgenrote, f., dawn, blush of day.

Mühe (-, -n), f., pains, difficulty, trouble.

mißram, mißtaking, difficult.

Mund (-es, -e), m., mouth.

munter, cheerful, lively.

murren sich, to growl.

Muselmann, m., Musselman.

müssen (musste, gemusst), must, to be obliged or compelled.

müßig, idle, unused.

mutig, spirited, courageous.

Mutter (-e), f., mother.

mütterlich, maternal.

Myrte (-, -n), f., myrtle.

N.

nach, after, to, for, behind.

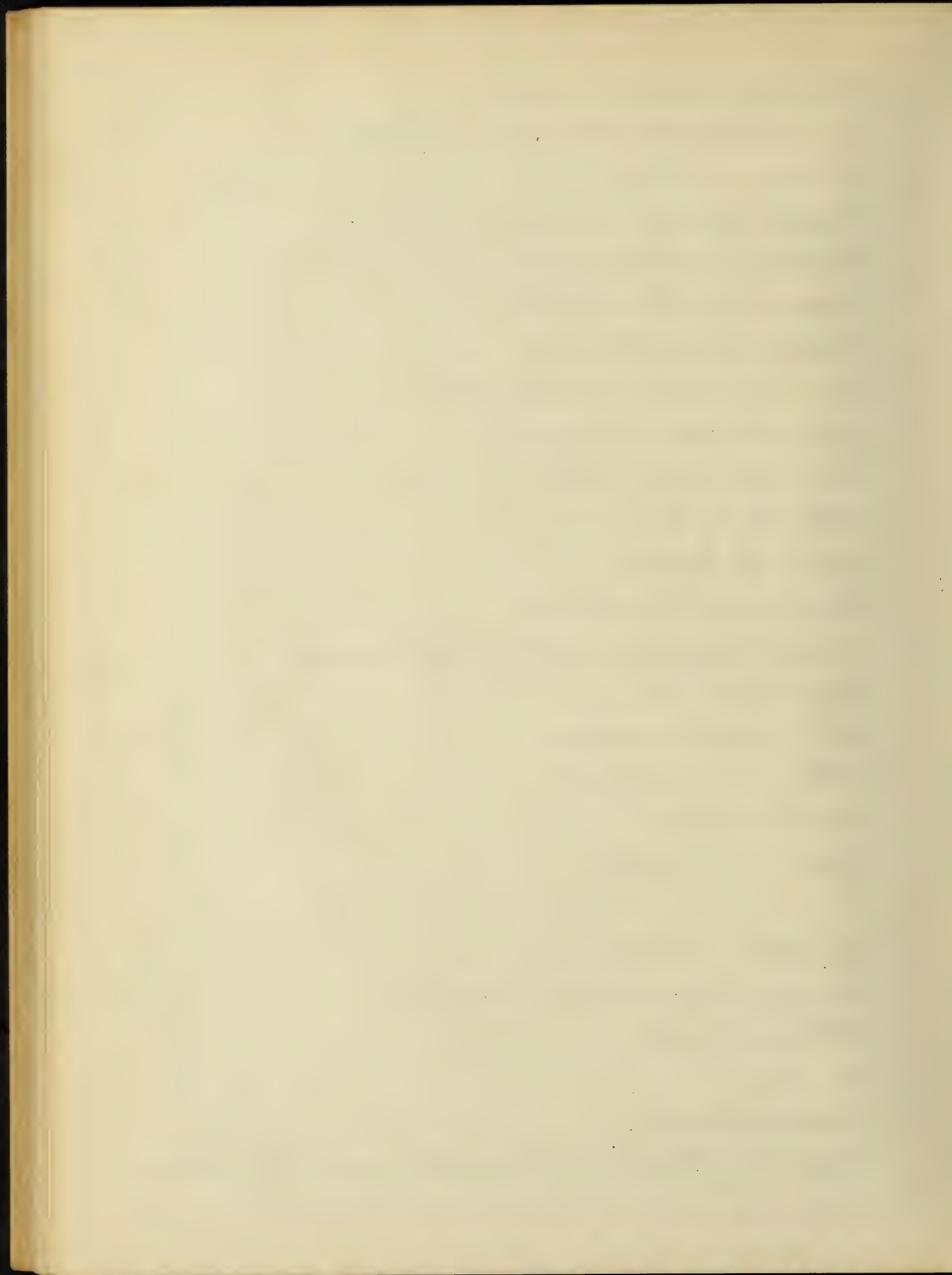
nachringen (aß), to strive after, struggle for.

Nacht (-, -e), f., night.

nahe, near.

nahen, to approach.

Najade (-, -n), f., Naiad; the naiads were water nymphs, minor patrons of



song and poetry; Götter 3.

Name (-is, -n), m., name.

Natur (-en), f., nature, temperament, Nature.

Naturgebot (-es, -e), n., law of nature.

Nebel (-s, -), m., fog, mist.

neben, beside, by.

nehmen (a, o), to take, pick up.

neigen, to bow; sich neigen, "to decline," "go down."

nein, no.

nennen (nannte, genannt), to name, reverence; sich nennen, to appear, appear to, be called; Götter ...

netzen, to wet, moisten.

neu, new.

neunstimmig, nine-voiced, chorus of nine

nicht, not!

nichts, nothing

nie, never.

nieder, down, low.

nieder\*legen sich, to lie down.

nieder\*strömen, to descend, stream downward

nieder\*wallen, to float down, descend.

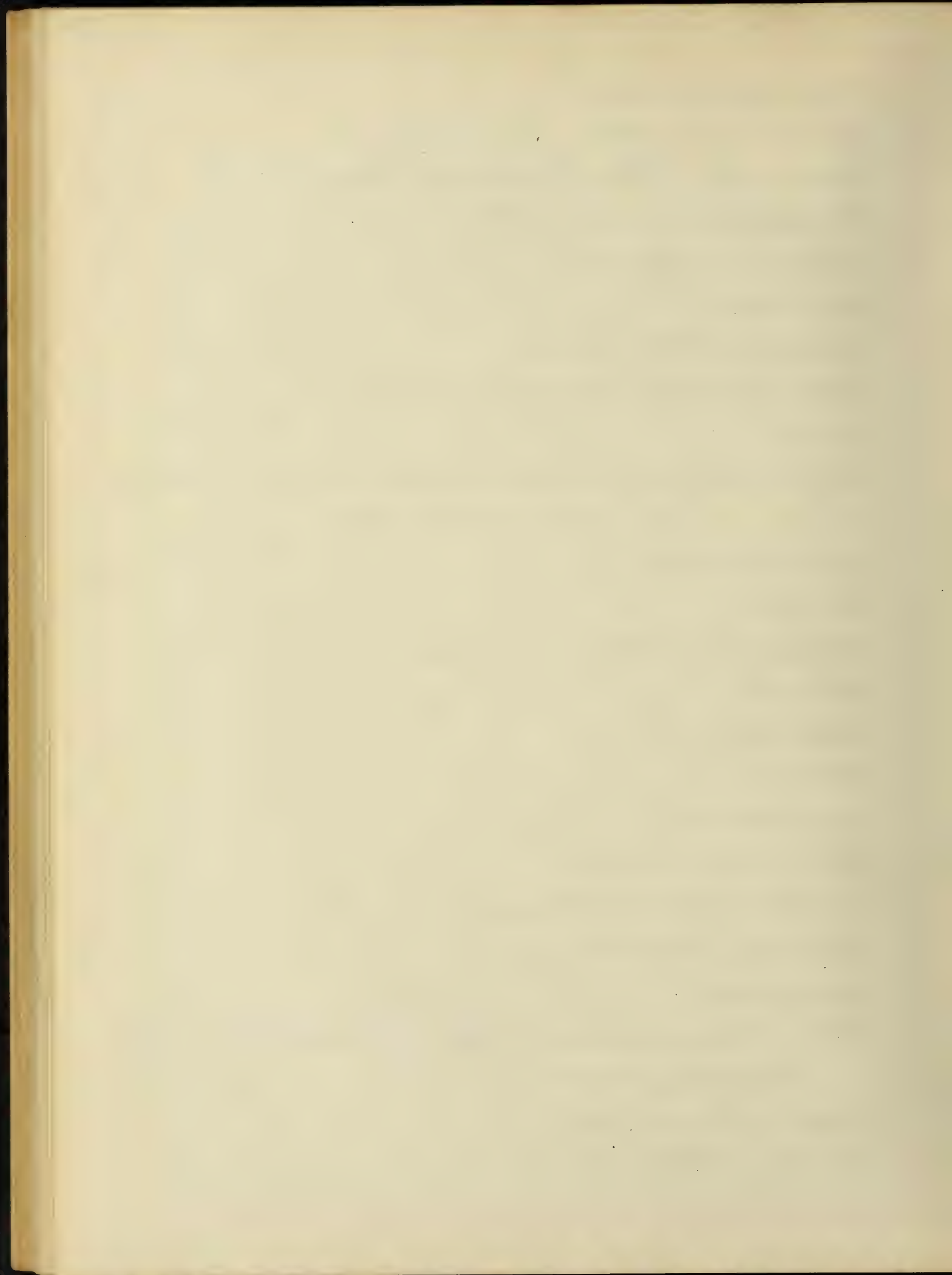
nimmer, never.

noch, yet, however, still, more; weder -- noch, neither -- nor; "noch" (Zuggenberg 6), "likewise."

Nomade (-n, -n), m., nomad.

Nord, -s, m., North.





Notwendigkeit, f. necessity.

nur, only.

Nymphe (-, -n), f., nymph; name given to various minor female divinities.

§.

Oh, oh, ah.

Obdach, -es, n., shelter.

oben, above, overhead.

offen, open.

öffnen, to open; sich öffnen, "to unbosom".

oft, often, frequently.

Ohr (-es, -en), n., ear.

ohne, without.

ungleichen, unequalled.

Olymp, -s, m., Olympus, a mountain in Greece, home of the gods.

Opfer (-s, -, n., offering, sacrifice.

Oreade (-, -n), f., oread; the oreads were mountain nymphs who were supposed to guide weary travellers.

Orestes, m., Orestes, son of Agamemnon, brother of Iphigenia, cursed by the Furies for the murder of his mother, Götter 16.

Arcus, m., Arcus, Hades; Götter 15.

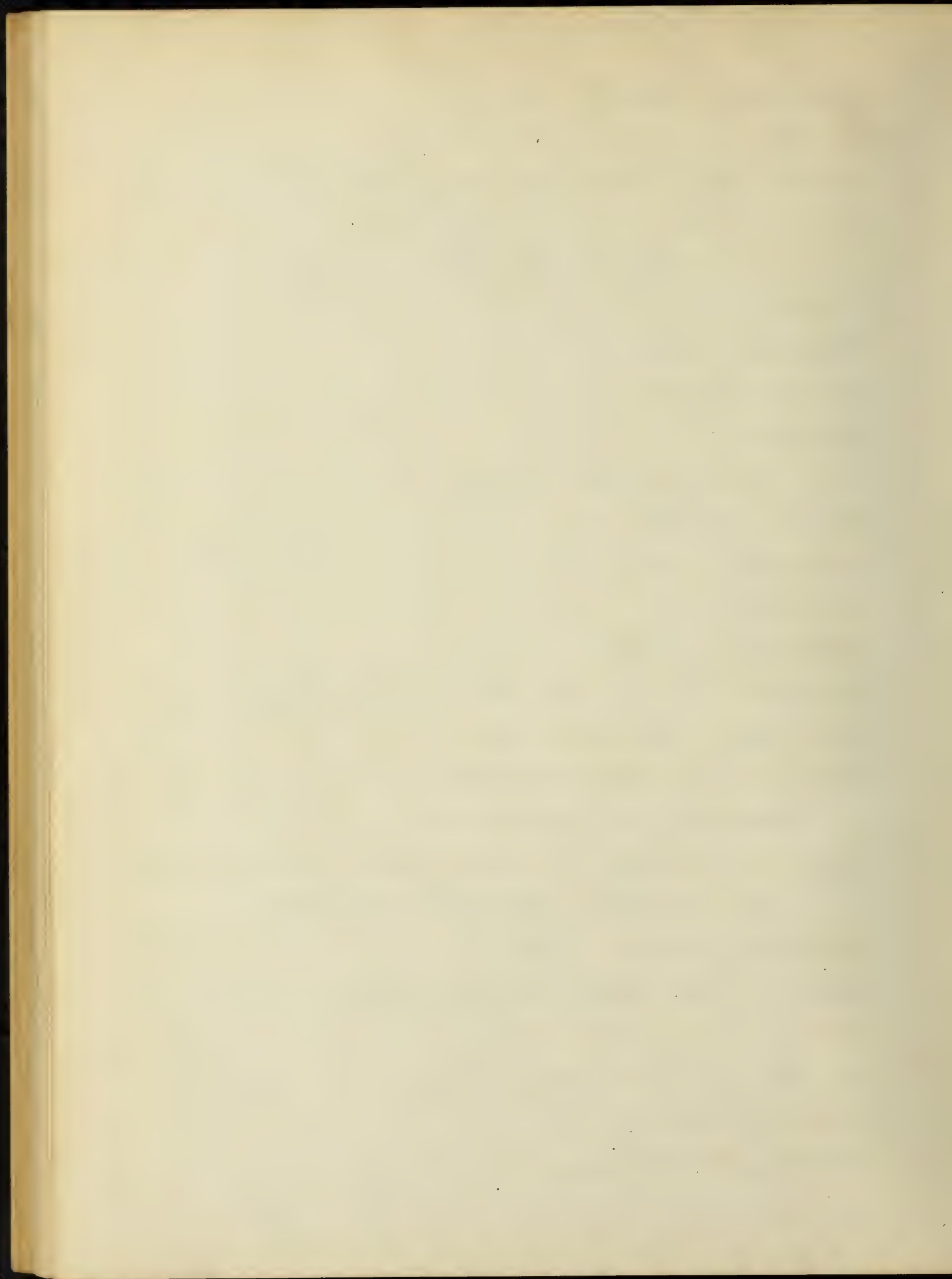
Orpheus, m., Orpheus, great musician, son of Apollo and Calliope.

P.

Paar (-es, -e), n., pair, couple.

packen, to grip, seize.

Palast (-es, -e), m., palace.





Panther (-s, -), m., panther.

Pappel (-s, -n), f., poplar.

Parabel' (-s, -n), f., parabola.

Parze (-s, -n), f., Fatal sister, one of the three Fates; they were supposed to hold the threads of destiny; Götter 9.

Pendeluhr -s, -en, f., pendulum, clock.

Perle (-s, -n), f., pearl.

Perlenwall, heavily, pearl-laden.

Persephone, f., Persephone, daughter of Ceres, carried off by Pluto; Götter 4.

Pfad (-es, -e), m., path.

Pfeil (-es, -e), m., arrow, dart.

Pfirsche (-s, -n), f., peach.

Pflug (-es, -e), m., plough.

Pfortchen (-s, -en), n., gate.

Pforte (-s, -n), f., door, gate.

Phidias, m., Phidias, greatest Grecian sculptor; Götter 7.

Philokteles, m., Philoktetes, a friend of Hercules and entrusted with the latter's poisoned arrows; Götter 16.

Philomela, f., Philomela, nightingale; a mythical character, changed to a nightingale. Götter 4.

Pilger (-s, -), m., pilgrim.

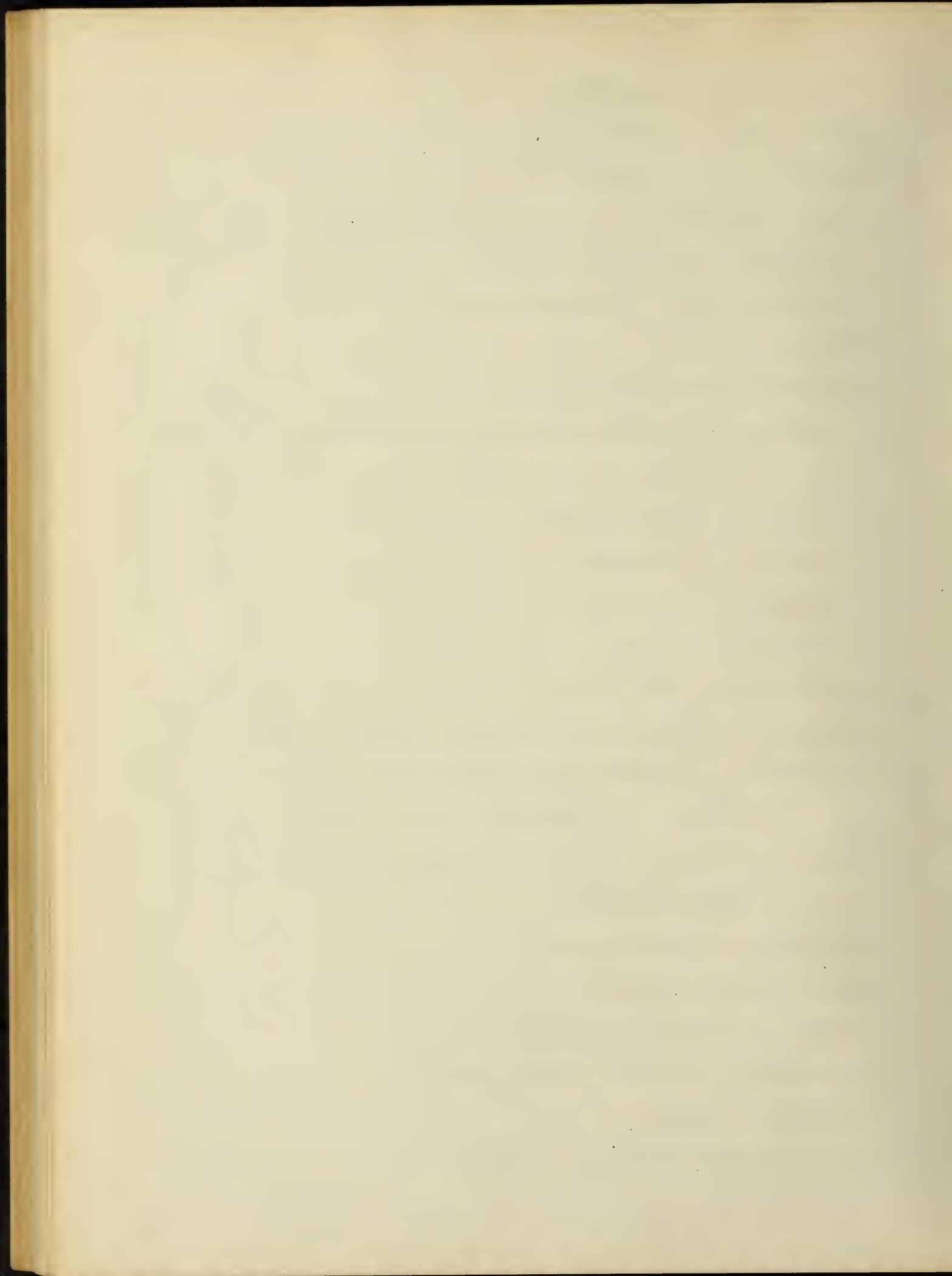
Pilot (-en, -en), m., pilot.

Pindar, m., Pindar, Greek poet.

Plan (-es, -e), m., plain, design, outline.

plötzlich, sudden.

Prächtig, splendid, magnificent.



krangend, skienáid, glorious.

'krasseln, to crackle.

Preis (-se, -se), m., price, value, prize.

preisen, to praise, commend.

pressen, to press.

Priesteramt (-es, -er), n., priestly office.

Priesterin (-, -nen), f., priestess.

purpurrot, purple, crimson.

Pyrrha, f. Pyrrha, daughter of Epimetheus and Pandora with Deucalion, the only survivor of the flood; latter 5.

L.

Qual (-, -en), f., pang, affliction.

Quelle (-, -n), f., source, spring. R.

ragen, to stand out, tower up.

Rand (-es, -er), m., edge.

Rang (-es, -e), m., rank, station.

rasch, quick, brisk.

rascheln, to rustle.

rasend, frenzied, mad, delirious.

rastlos, restless, disturbed.

Rätsel (-s, -), m., riddle.

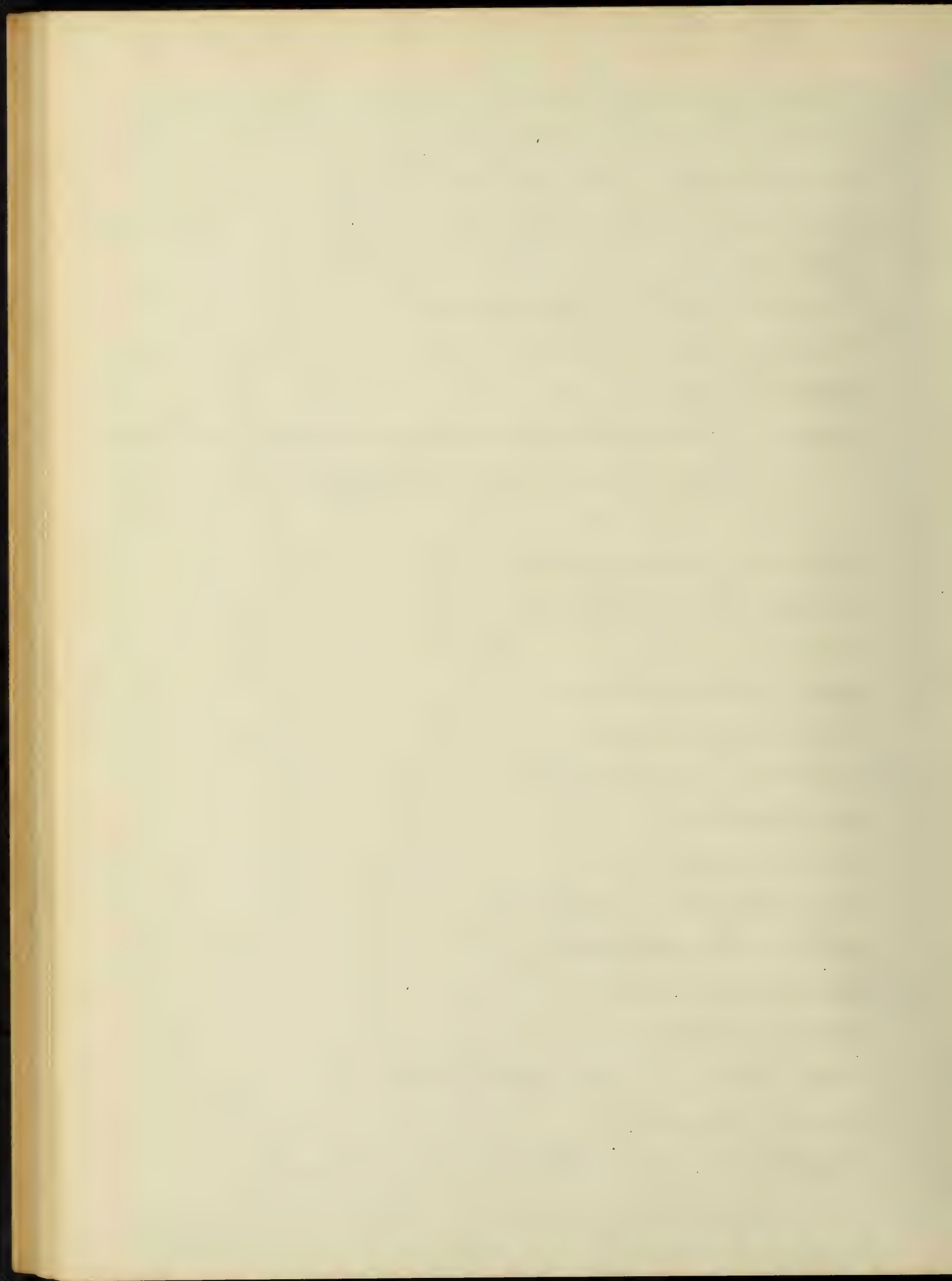
rau, rough, harsh.

Raum (-es, -e), m., room, space, opportunity.

rauschen, to rustle.

Rauschen (-s, -), n., rustling, murmuring, gurgling.





Rechte, f. right, justice, right hand right hand side.

rechten, to judge, erect, decide.

recken, to stretch, extend.

regieren, to rule.

reich, rich.

Reich (-es, -e), n., realm, empire

Reif (-es, -e), m., circle.

Reigen (-s, -), m., dance; row of singing dancers.

reihen sich, to rank, join together.

Reihe (-n), f. row line, range

rein, clear, pure, open.

Reiz (-es, -e), m., grace, beauty.

reizend, charming, pleasing.

Richterwage (-s, -n), f., balance of Justice.

Riegel (-s, -), m., bar, bolt.

Riese (-n, -n), m., giant.

Ringer (-s, -), m., wrestler.

rings, around

rennen (a, o), to run, flow

Ritter (-s, -), m., knight.

Ritze (-s, -n), f. crevice, cleft.

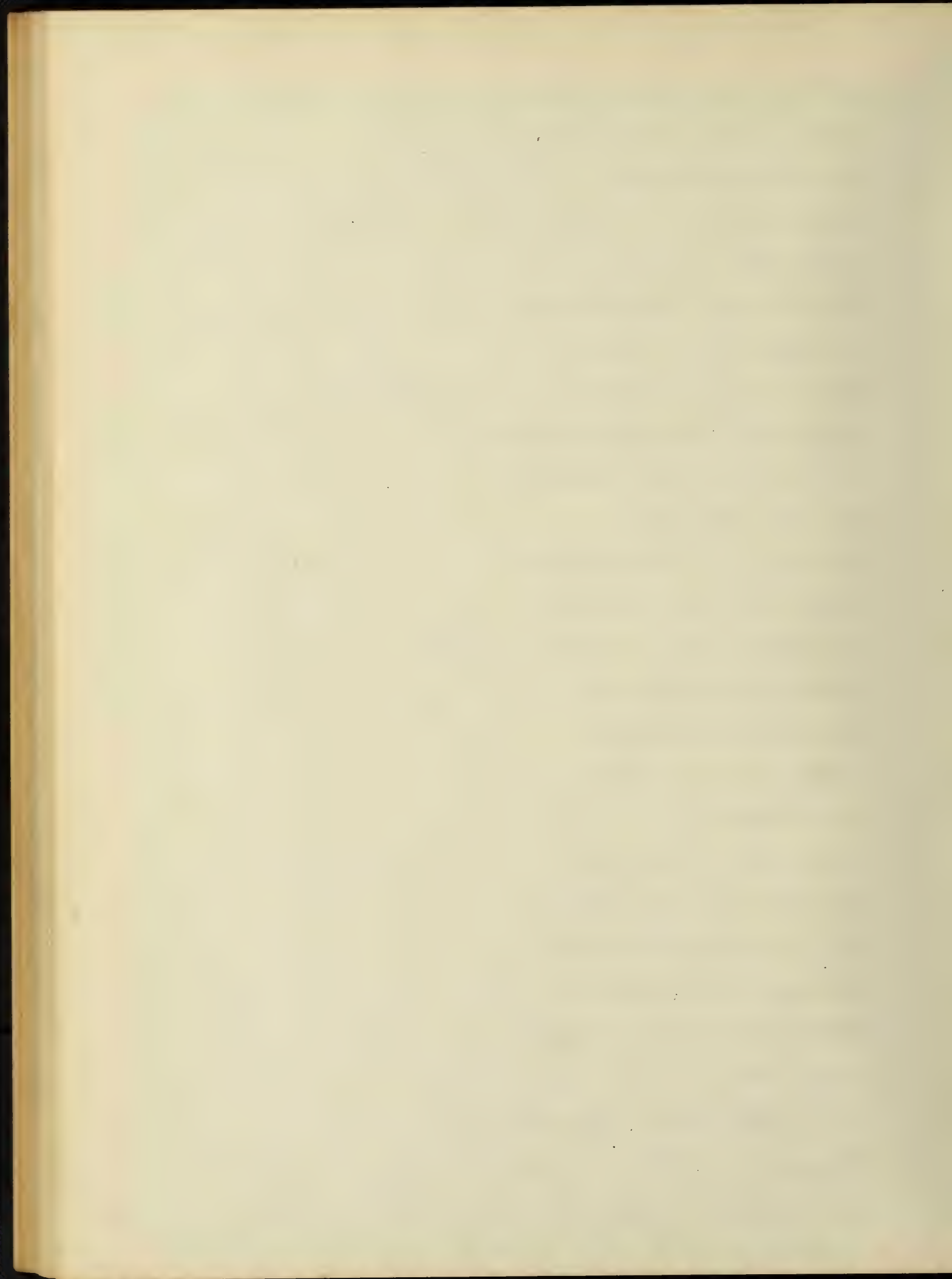
roh, rough, rude, untutored.

Rosenwange (-s, -n), f., rosy cheek.

rosigt, rosy.

Rosig (-es, -e), n., horse, steed.

rufen (ie, u), to call.





ruhen, to rest.

ruhig, quiet.

rühren, to stir, touch, affect

runden sich, to become smooth, polished.

S.

Saite (-s - n), f., string.

Sand, -es, m., sand.

sacht, soft, gentle, caressing.

Saturnus, m., Saturn, son of Uranus, father of Jupiter; dispossessed of his rule over the gods, by his son; Götter 23.

Satyr (-s - n, - n), m., satyr, male sylvan divinity, half man, half goat.

Säule (-s - n), f., column, pillar.

Saum (-es, -e), m., seam, hem, edge.

Schaf (-es, -e), n., sheep.

Schaft (-es, -e), m., shaft, handle.

Schale (-, -n), f., shell bowl dish.

schallen to sound, ring out.

Schar (-, -en), f., troop, band.

Schatten (-s, -), m., shadow.

schattend, shady, shading.

Schattenglück, (-es, n., shadowy bliss, immaterial blessing; Erwartung 10.

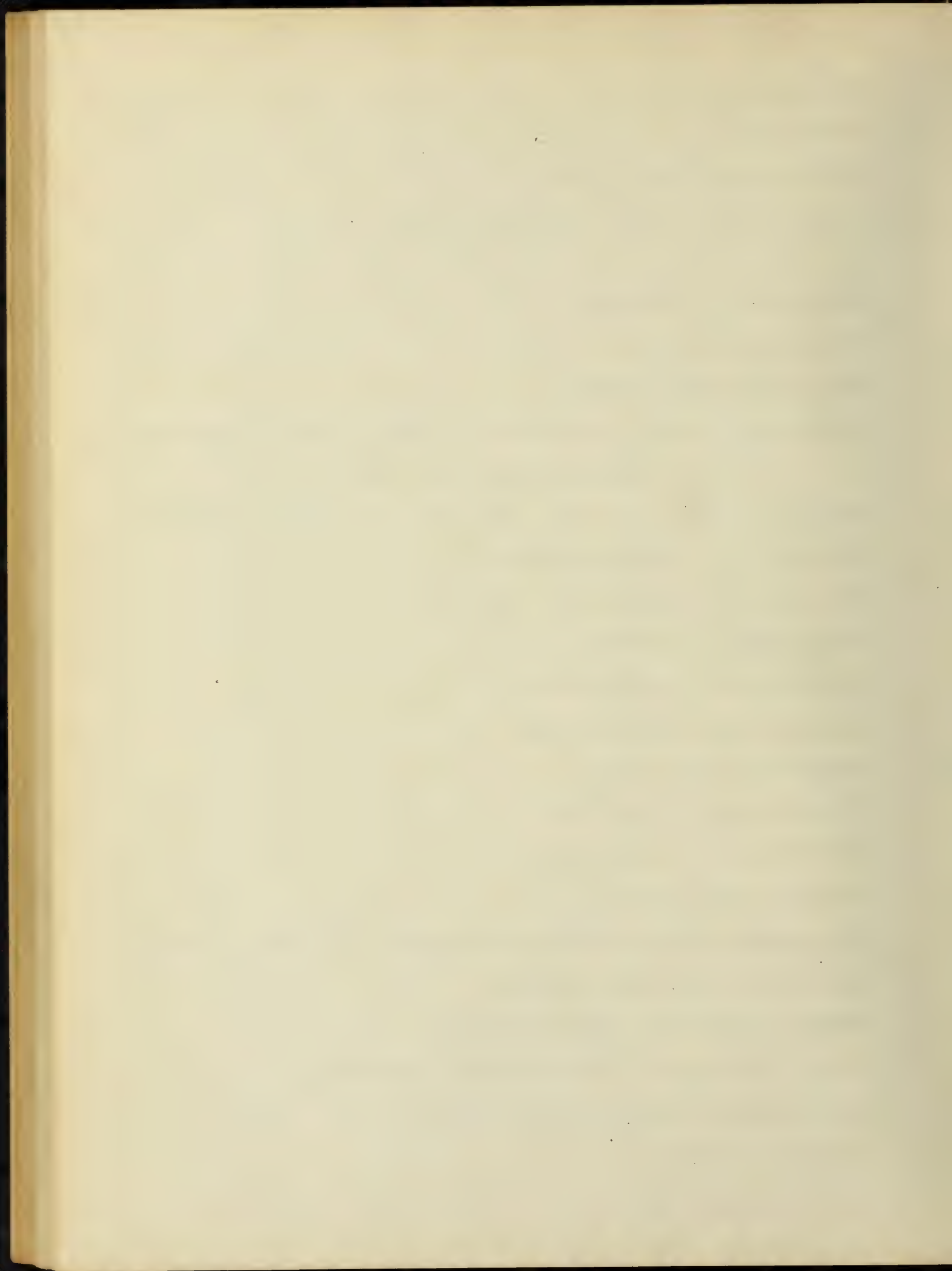
schaudern, to tremble, shudder.

schauderig, terrific, awful, shelted.

Schein (-es, -e), m., splendor, shine, appearance.

scheinen (ie, ie), to seem, appear, shine.

schenken, to give



schergen, to jest, joke, disport.

scheu, shy, timorous

schicken, to send.

Schicksal (-es, -e) n., fate.

schieszen (o, o), to shoot.

Schiff (-es, -e), n. ship, vessel.

Schiff (-es, -e), n. reed.

Schiffesbrängt, crowned with reeds. — ε Gott, river god. Fest, 19.

schimmern, to glimmer, gleam

Schirm (-es, -e), m. screen shield, shelter.

Schmuck (-, -n), f. tinsel, brow.

schlafend, sleeping, dormant.

Schlag (-es, -e), m. blow, stroke.

Schlagen (u, a), to strike.

Schleier (-s, -), m., veil, "den Schleier tragen", "become a nun": Toggenberg 5.

schlieszen (o, o), to close, include.

Schloß (-ss, es, -er), n. castle, fortress.

schlüpfen, to slide, glide, slip.

Schmach f., disgrace, dishonor.

Schmeichelei (-s, -e), f., flattering language.

schmeigend, dissolving, seducing.

Schmerz (-es, -en), m., pain, grief.

schmücken, to decorate, adorn.

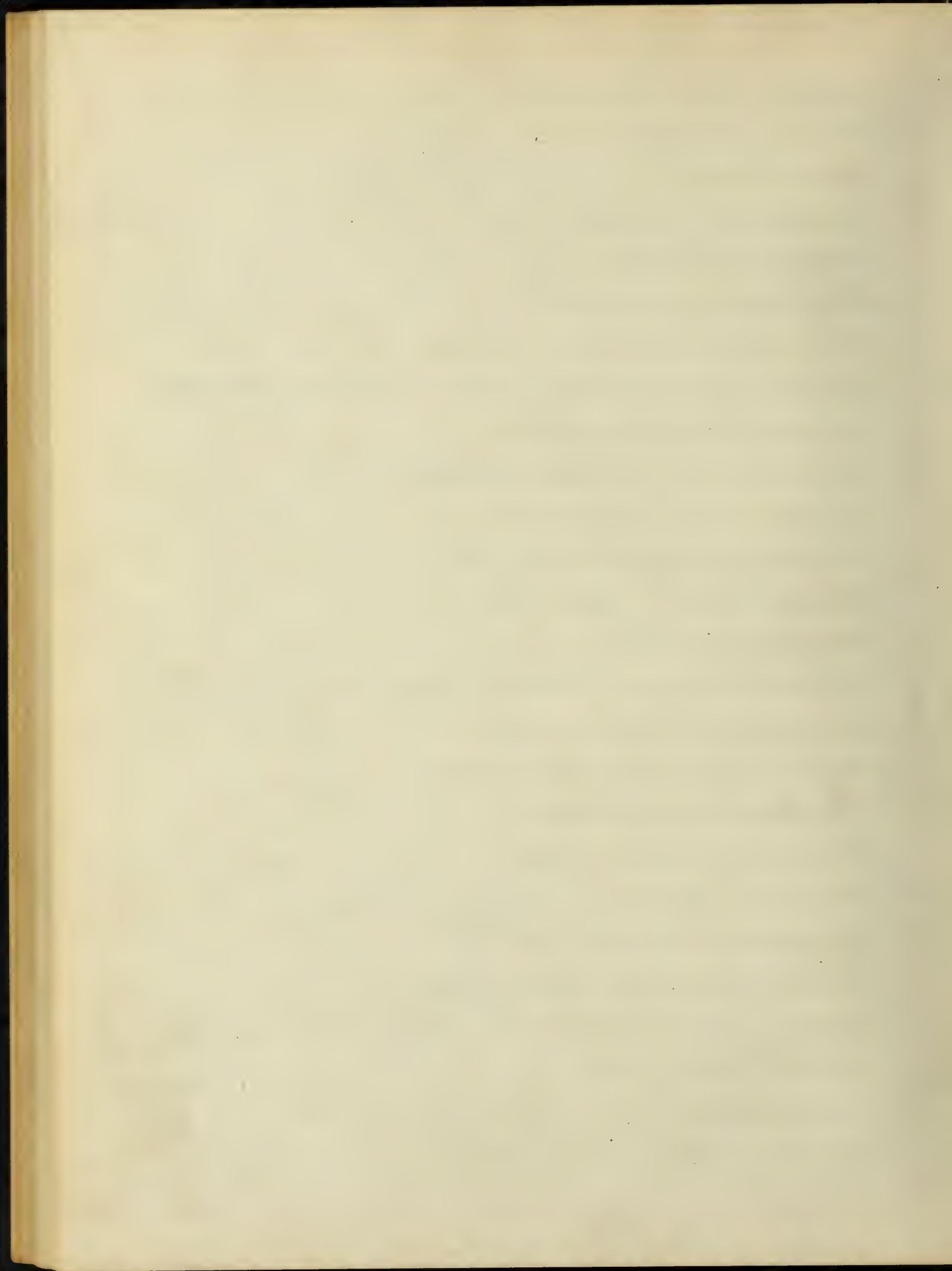
schneien, quick, rapid

schneuen to snow, curr

schon, already

Schöne, n. beauty, the beautiful.





schöngestalt, beautifully formed

Schöpfer (-s, -), m., creator, maker.

Schöpfung, f., creation.

Schrecken (-s, -), m., terror, horror.

erschrecken (a, o), to frighten, terrify.

erschrecklich, terrible, frightful.

schreiten (i, i), to step, stride, go.

Schritt (-es, -e), m., step.

schütteln, to shake.

Schwan (-es, -e), m., swan.

Schwarm (-es, -e), m., swarm, host.

schwarz, black.

schweben, <sup>to</sup>hang, hover, wave, be suspended.

Schweif (-es, -e), m., tail.

schweifen, to rove, stray.

Schweigen (-s, -), n., silence.

schweigen (ie, ie), to be silent, keep silence.

Schweiz, f., Switzerland.

schwelgen, to revel, carouse.

schwellen (o, o), to swell.

schwer, heavy.

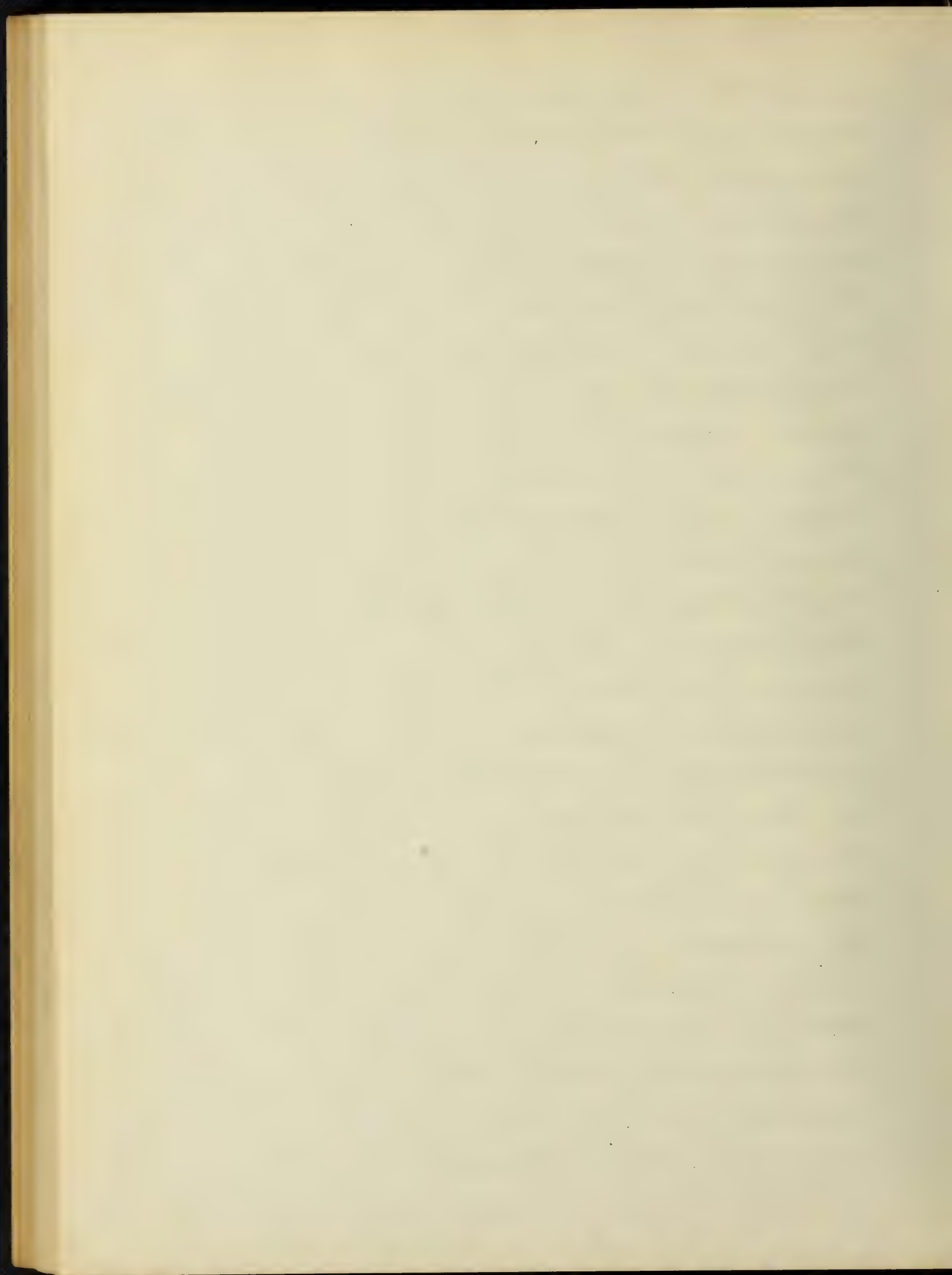
Schwere, f., gravity.

Schwester (-, -n), f., sister.

Schwesterliebe (-s, -n), f., sister's love.

schwindeln, to be dizzy, giddy.

schwinden (a, u), to disappear, vanish.





schwindelicht, dizzy

schwingen (a, u), to swing, wave, flourish

schwirren, to rustle.

schwören (u or o, o), to swear, vow.

Schutz, -es, m., protection

See, -es, -en, m. lake, (-) -en, f. sea.

seele (- - n, f. soul, mind, spirit, being.

seelenlos, soulless, unfeeling

seelenvoll, passionate, earnest; Letter 15.

Segel (-s, -l), n., sail.

segnen to bless.

sehen (a, e), to see, look, gaze.

sehnen, to long, yearn.

seiden, seihen.

sein, his

sein (war, gewesen), to be.

Seite (-, -n), f., side.

selbe, same; zur selben Stunde, that very hour.

selber, self

selbst self, in person

selig, blessed, happy, die Seligen, the saints.

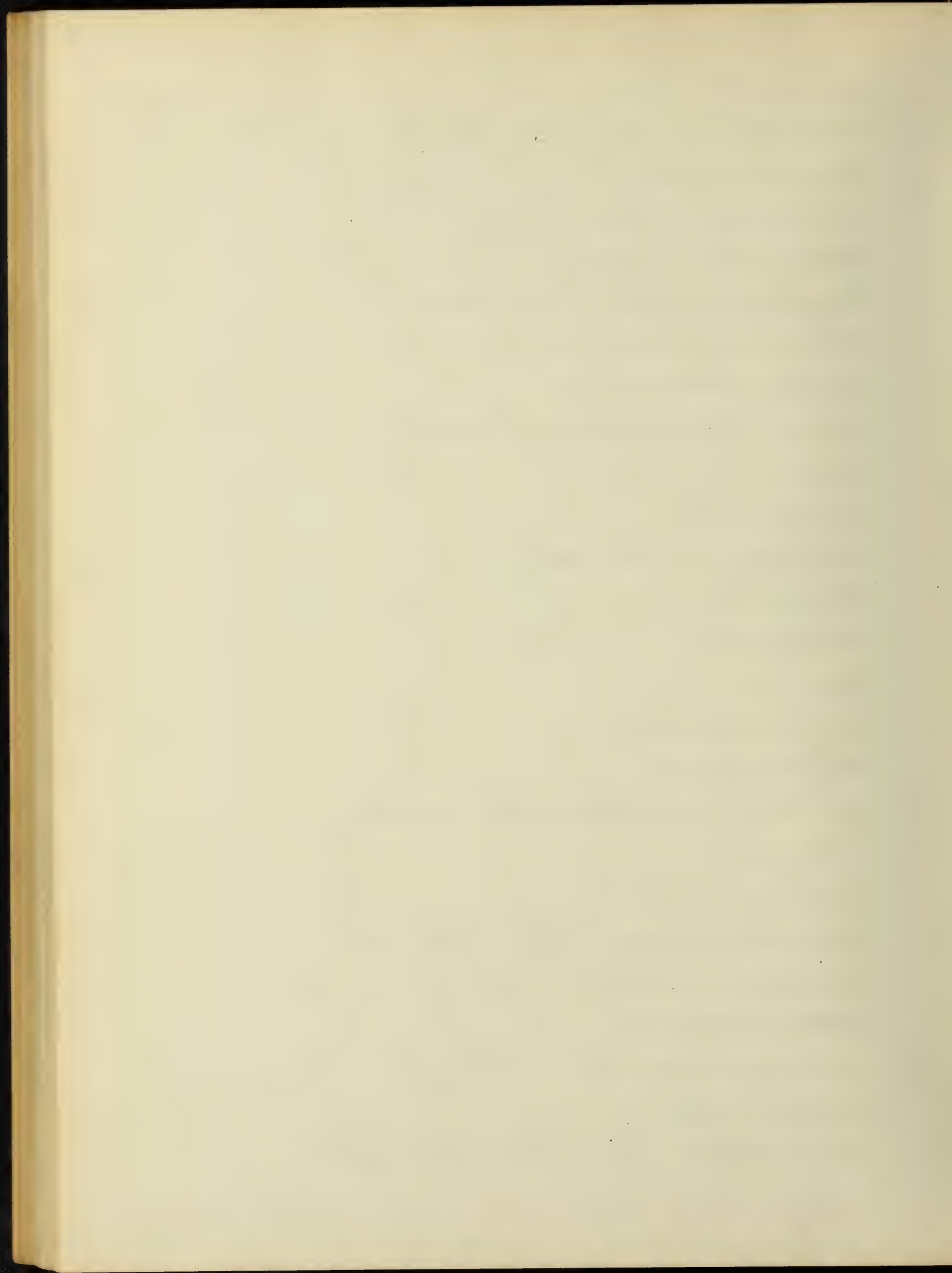
senden (sandte, gesandt), to send.

senken, to lower, sink.

setzen, to set, place, lay.

seufzen, to sigh.

sich, ones self, himself, herself, itself, themselves.



sie. she.

Siegeskrantz (-es, -e), m., wreath of victory

Siegesmahl (-es, -e or -er), n., triumphal feast.

Silberhorn (-es, -er), m., silver horn. Rätsel III. ②.

Silberschaum (-es, -e), m., silvery foam; Götter 3

Silberteich (-es, -e), m., silvery pool.

silberweisz, silvery white.

sinken (a, u), to sink.

Sinn (-es, -e), m. sense, mind, feeling, idea.

Sinnenwelt, f. the world of ideas. Götter 1.

Sitte (-s, -n), f., custom, practice, usage.

Sitz (-es, -e), m., seat, place.

sitzen (saß, gesessen), to sit.

so, so, thus, as.

Sohn (-es, -e), m., son.

sollen, shall, ought, must.

Sonne (-, -n), f., the sun.

sowie, as, as well as, as soon as.

spähen, to spy, search, watch.

sparen, to spare.

spät, late.

Speer (-es, -e), m., spear, lance.

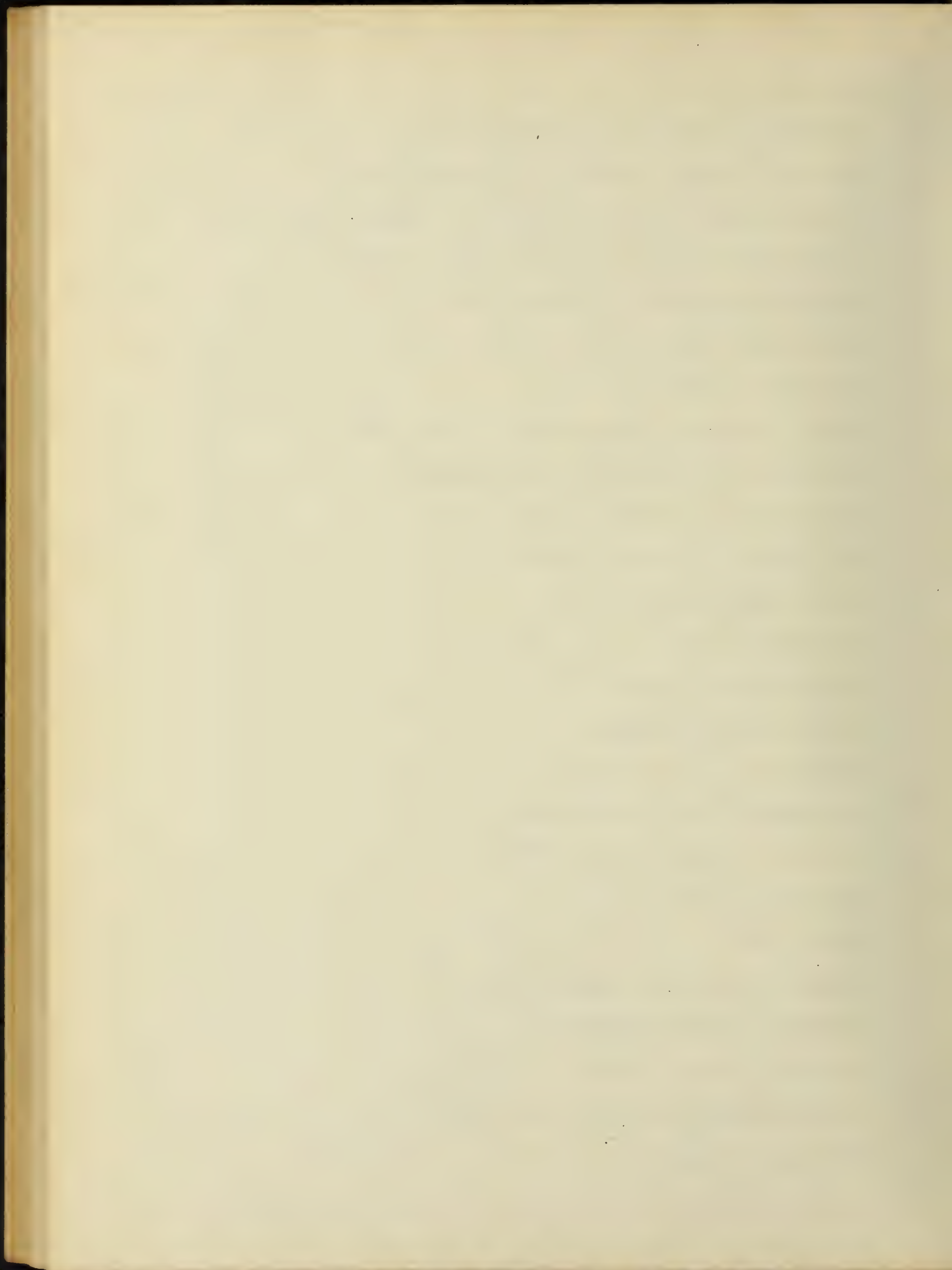
sperrén, to shut up, block

Spiegel (-s, -), m., mirror.

Spiel (-es, -e), n., play, game, sport.

spielen, to play.





Spindel (-, -n), f., spindle, axle.

Spitze (-, -n), f., point, end, tip, top.

spotten, to mock, deride.

sprechen (a, o), to speak

springen (a, u), to spring, jump.

Springquell (-es, -en), m., fountain, spring

Spring (-es, -e), m., spring, jump.

Spur (-, -en), f., track, trail, trace.

Stab (-es, -e), m., staff.

Stamm (-es, -e), m., trunk, stem, stock

stärken, to strengthen.

Steg (-es, -e), m., path, bridge.

steigen (ie, ie), to rise, climb, increase.

Stein (-es, -e), m., stone.

Stelle (-, -n), f., place, spot.

sterben, to die

Sterben, -s, n., death.

sterblich, mortal.

stiften, to found, establish

still, quiet, silent.

Stille, f., stillness, quietness.

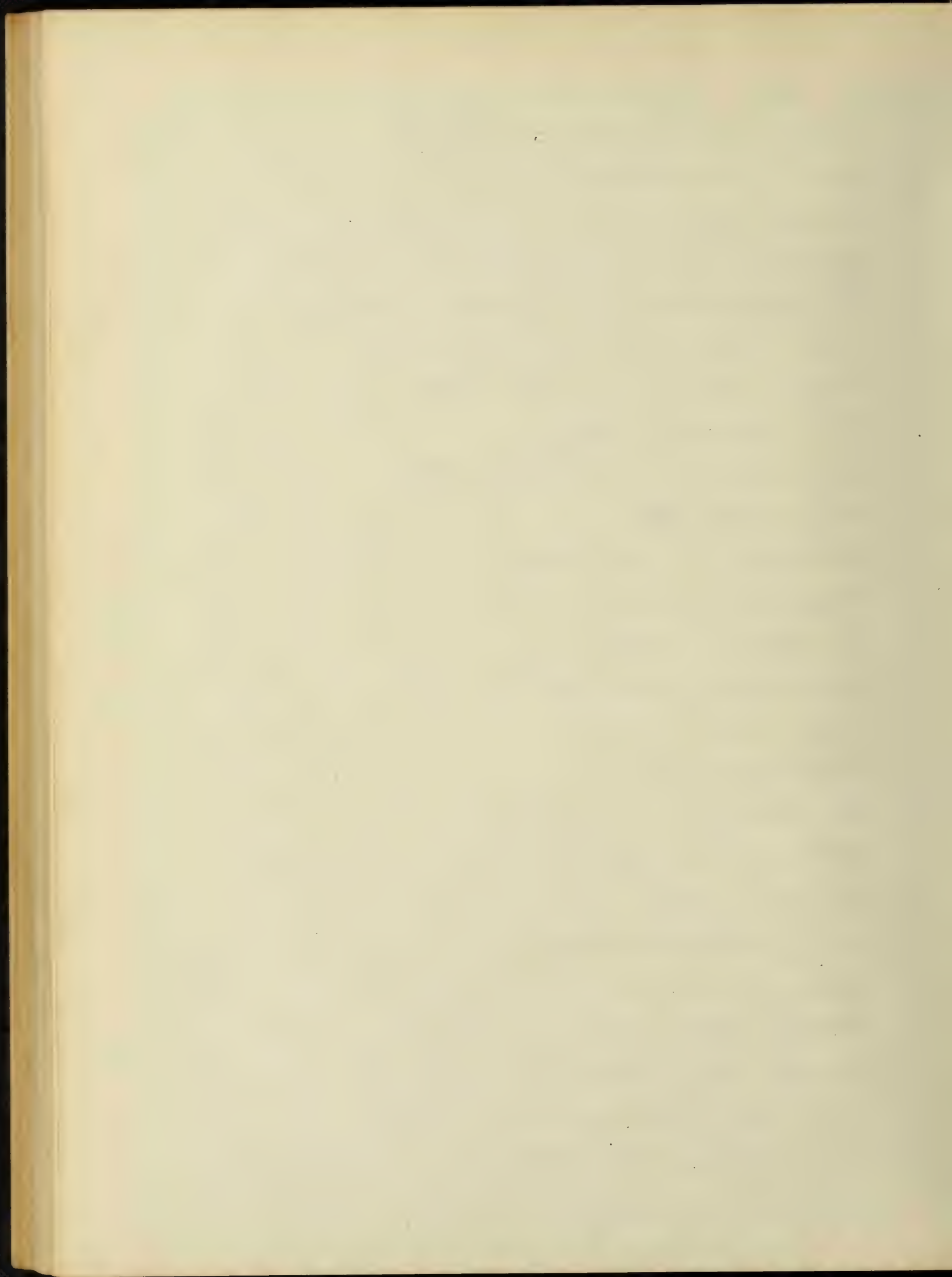
stillen, to quiet, calm.

Stimme (-, -n), f., voice.

Stirn (-, -en), f., forehead.

Stolz, -es, m., pride, arrogance.

stolz (-es, -e), m., thrust, blow.





Strahl (-es, -en), m., beam, ray.

strahlend beaming

Strand (-es, -e), m., shore, beach, strand.

Strasse, -s, -n, f., street, road

strecken, to stretch.

strecken (i, i), to touch, wander, move.

streng, severe, strict.

Strom (-es, -e), m., stream, river, flood

stumm, silent, dumb.

Stunde (-n), f., hour.

stundenlang, for hours at a time.

stürzen, to rush.

Styx, m., Styx, stream of the underworld.

suchen, to seek

süß, sweet

Syrinx, f., a Greek nymph transformed by Hera into a clump of reeds, while being pursued by Pan; latter + J.

Tag (-es, -e), m., day.

Tantalus, m., Tantalus; a cruel king of Greece, condemned to torment in Hades, by hunger and thirst; latter -

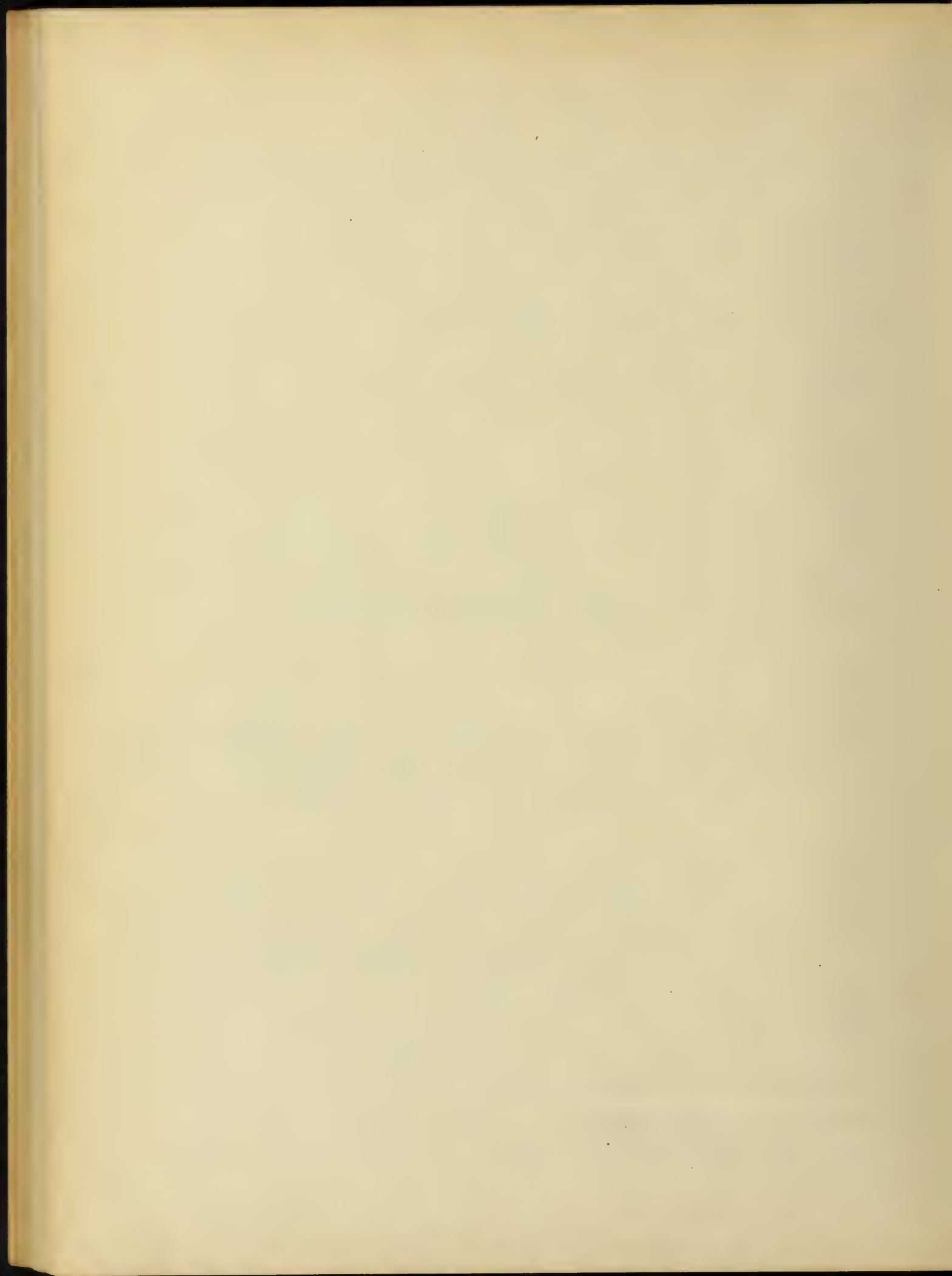
Tanz (-es, -e), m., dance.

tänzen, to dance.

Tatze (-n), f., claw.

tauchen, to dive, steep.

tauschen, to exchange.



Tausend, thousand.

Taxuswand (-s, -ε), f., wall or bank of yew-trees.

teilen, to divide, share, separate.

Tempel (-s, -), m., temple.

teuer, dear.

Thal (-es, -ε), n., valley.

That (-, -en), f., deed; in der That, "in reality."

Themis, f., Themis, goddess of justice and custom.

Thon, -es, m., clay.

Thor (-es, -ε), n., gate.

Träne (-, -n), f., tear.

Thron (-es, -ε), m., throne.

Thraker, -s, m., Thracian; Orpheus; Götter 15.

Thyruschwinger, -s, m., person waving the thyrsus, Götter 15.

tieft, deep

Tiefe (-, -n), f., deep, depth, abyss.

Tier (-es, -ε), n., animal, beast.

Tiger (-s, -), m., tiger.

Tigermahl (-es, -ε oder -e), m., ravenous, festial feast.

Tigertier (-es, -ε), n., tiger

Tochter (-, -), f., daughter.

Tod (-es, -ε), m., death.

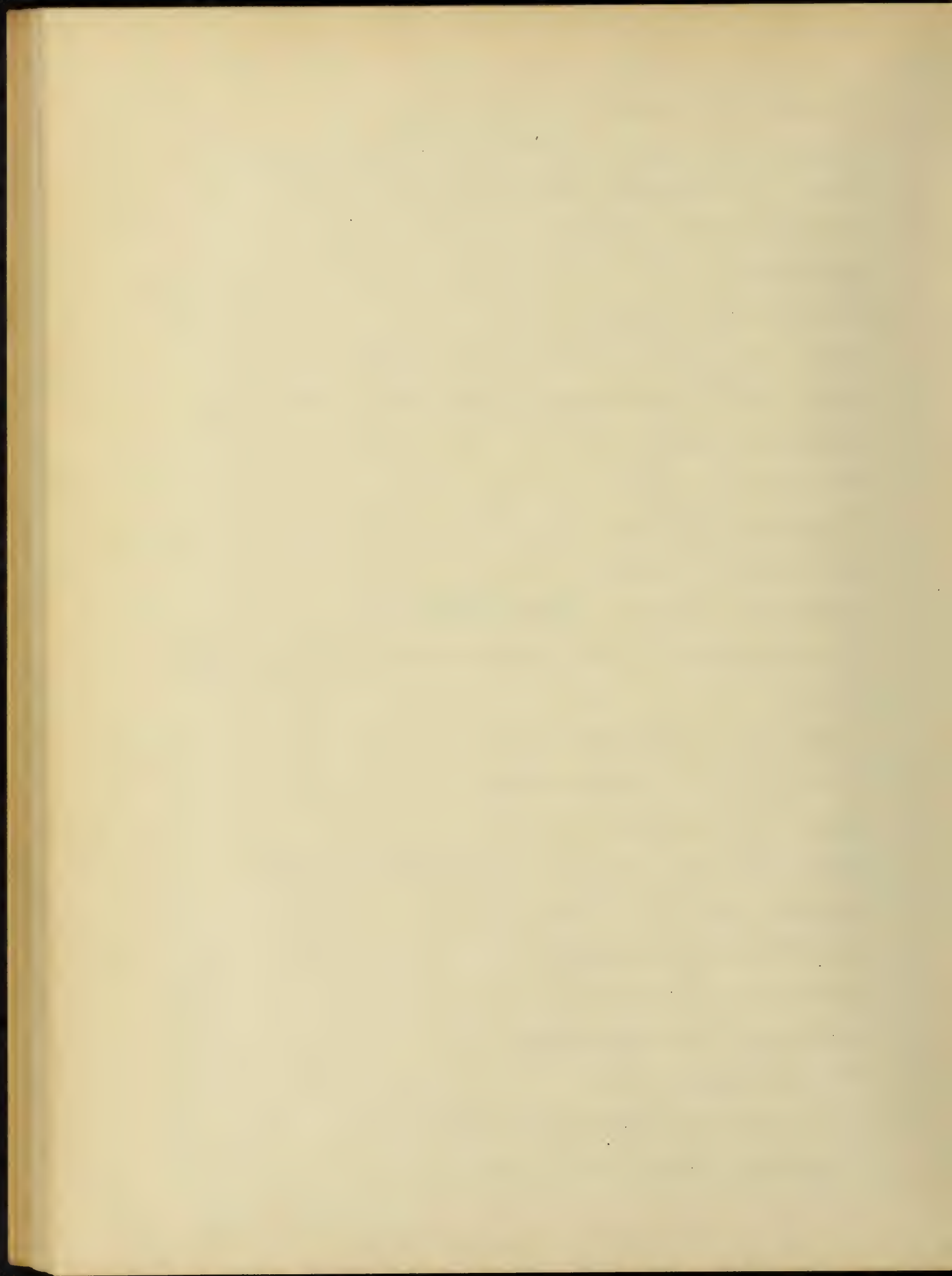
Toggenburg, -s, m., Toggenburg.

tönen, to sound, ring.

tot, dead; die Toten, the dead; Götter 18.

tragen (u, a), to bear, carry, wear





traue (-, -n), f., grape.

trauen, to trust, marry.

trauern, to mourn, sorrow.

Traum (-~~es~~, -e), m., dream.

Trefflichkeit, f., excellence.

treten (a, e), to tread, enter

treu, true.

Trident (-es, -e), m., trident.

Trieb (-~~es~~, -e), m., power; impulse, stimulus.

Trift (-, -en), f., pasture, field.

trinken (a, u), to drink.

Tritonie, f., Tritonia, an epithet of Minerva; Götter 9.

Tritt (-~~es~~, -e), m., step, tread.

Troglodyte (-n, -n), m., troglodyte, cave-dweller.

trösten, to comfort, soothe.

trüben, to trouble, sadden.

Tugend (-s, -en), f., virtue.

türmen, to pile up, build.

U.

über, over.

überall, everywhere.

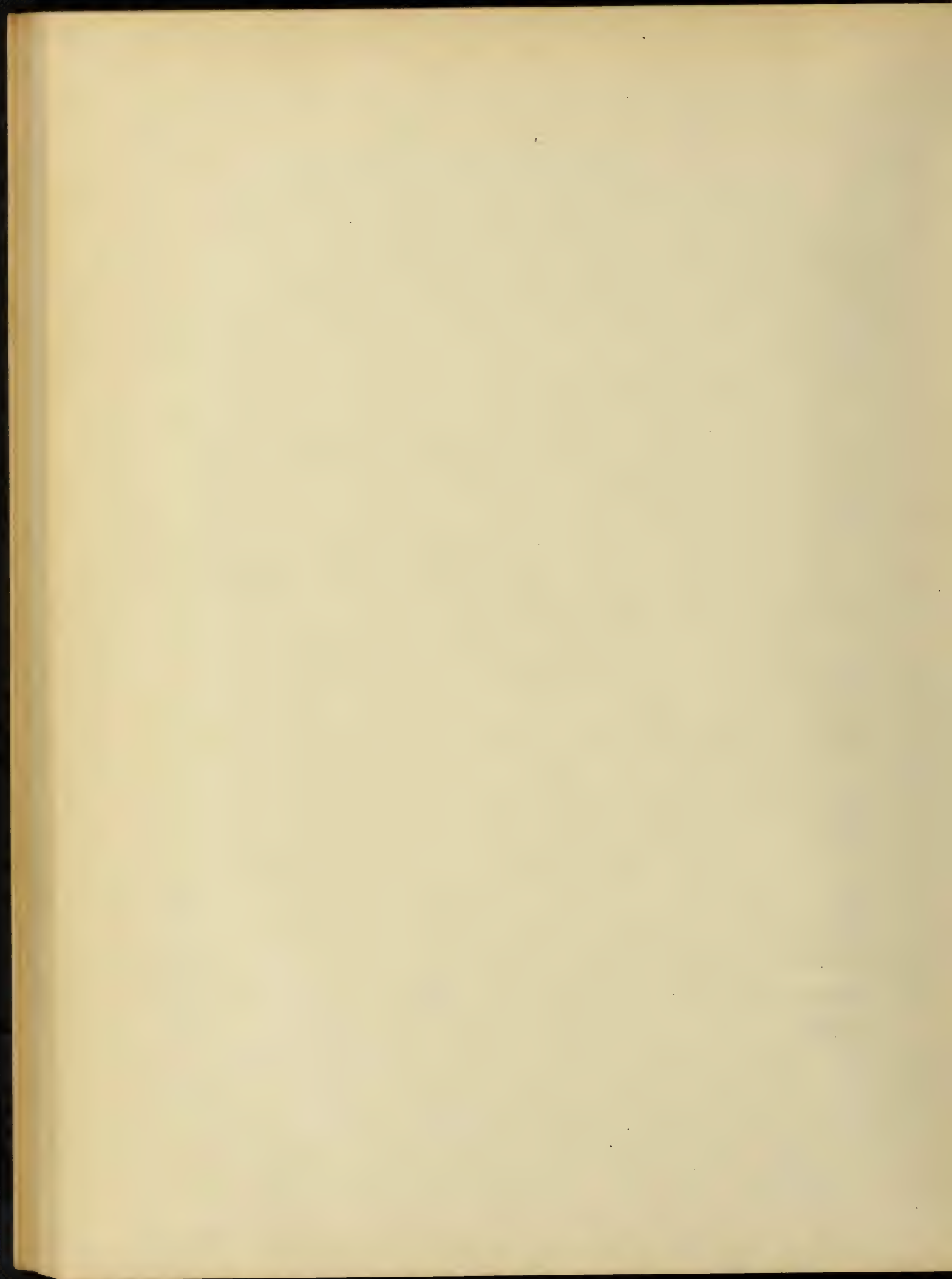
überzahlen, to count up, enumerate.

Ufer (-s, -), n., bank, shore.

um, around, in order to.

umfassen (i, u), to embrace, surround.

umfassen, to embrace comprise.





umgehen (i, a), to go around.

umgestürzt, overthrown, overturned.

umkränzen sich, to crown one's self.

umsehen sich (a, e), to look around.

umspinnen (a, o), to weave around.

umtönen, to sound throughout or around.

umschleiern, to veil.

unbekannt, unrecognized, unknown.

unbeschiden, bold, unreserved.

unbewusst, unknowing, unconscious.

und and.

unerschöpft, inexhausted, ever flowing.

Ungeseuer (-s, -), n. monster.

ungesehen, unseen.

unglücklich, unhappy, unfortunate.

Unglückstrand (-es, -e), m. dangerous shore, unhappy coast.

unnütz, useless.

unser ours.

unterblich, immortal, undying.

unter, under.

unvergänglich, imperishable.

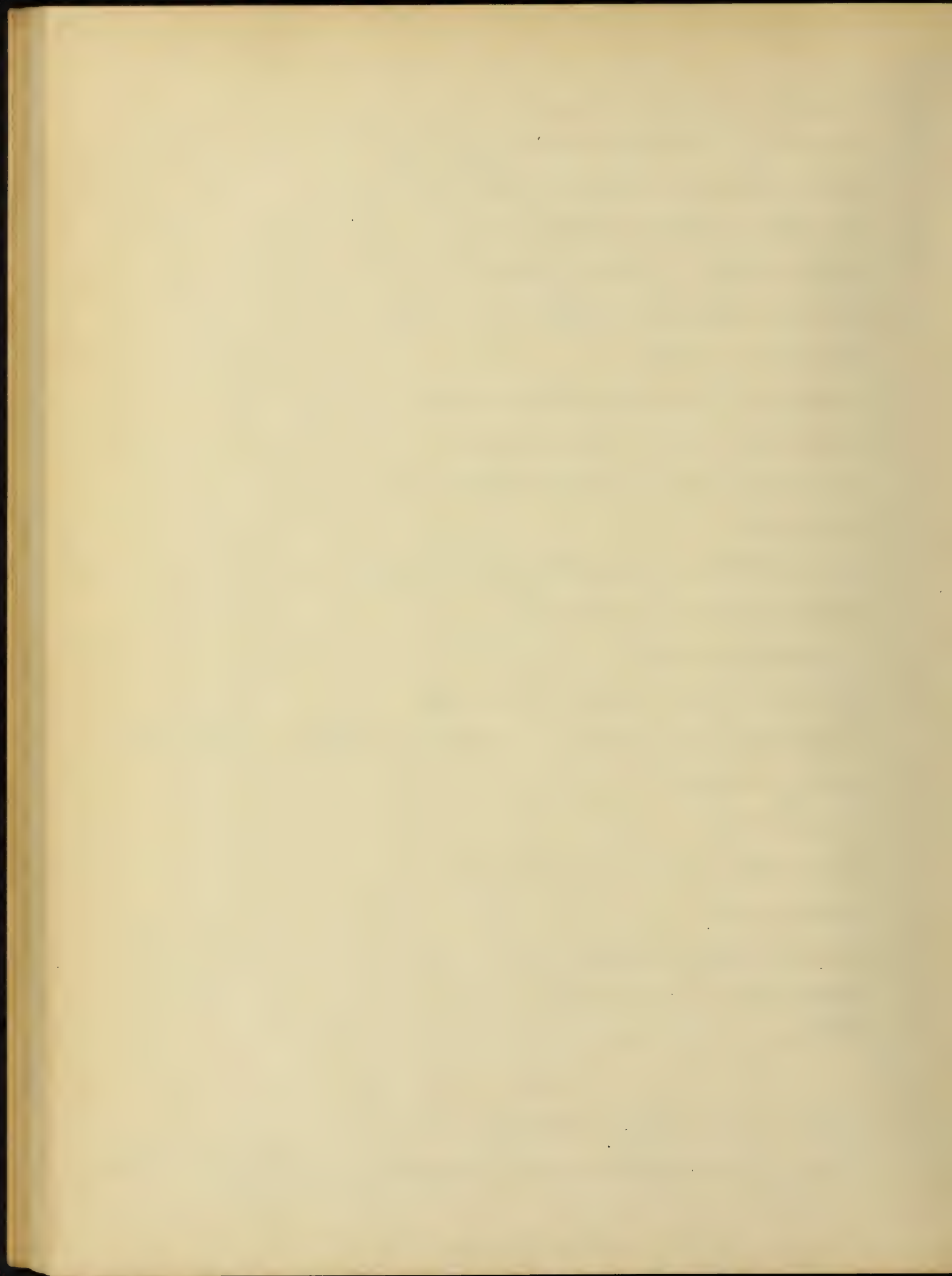
üppig, rich, luxuriant.

Urne (-, -n), f. urn.

U.

Vater (-s, -), m. father, ancestor.

Venus, f. Venus, goddess of beauty and love; she sprang from the foam.



of the sea; many interesting accounts of her love for gods and mortals.

verbergen (a, o), to hide, conceal.

verborgen, secret, hidden.

Verderben, -s, n., destruction, ruin.

Verein (-es, -e), m., union, society.

vergebens, in vain.

vergeblich, vain, fruitless, useless.

vergehen (i, a), to die, disappear, perish.

Vergnügen, -s, n., pleasure, enjoyment.

vergolden, to gild.

verheissen (ie, ei), to promise.

verherrlichen, to glorify.

verhüllen, to veil, mantle, hide.

verklären, to light up, illumine.

verlassen, to forsake, forgo.

verlassen (i, a), to leave: sich verlassen auf etwas, "to depend upon."

verlieren (o, o), to lose.

vermählt, united, married.

Vermählten, pl., married couple.

versagen, to deny.

verschweigen, silent.

verschwinden, vanished, disappeared.

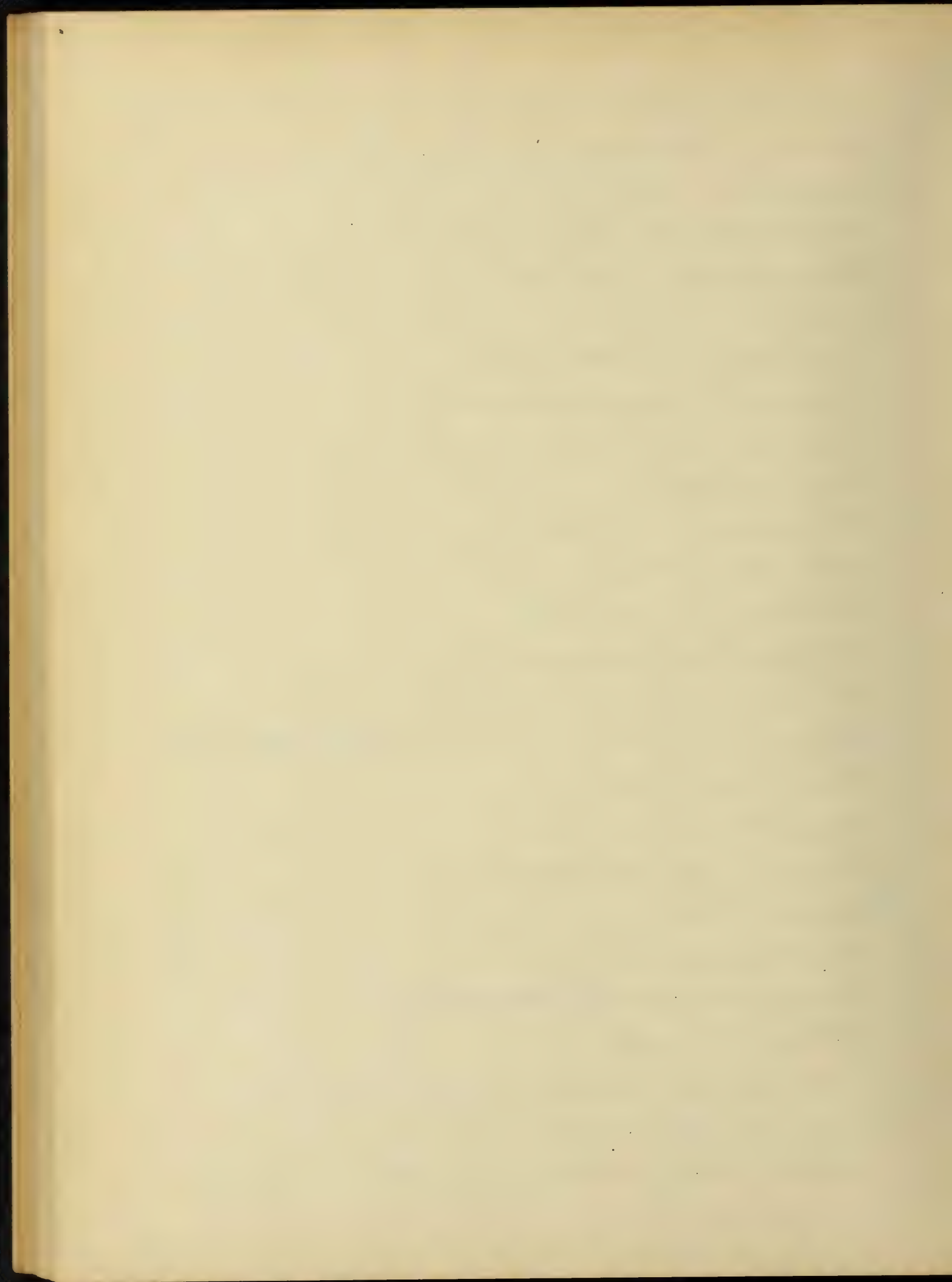
veriegen, to dry up.

Verstand, -es, m., understanding, mind, intelligence.

verstanden, clear, evident.

verstehen (verstand, verstanden), to understand.





vertraulich, intimate, familiar.

Vertrauter (-s, -), m., confidant.

verwalten, to conduct, manage.

verwägen sich (o, o), to dare, venture, undertake.

viel, much, many.

vier, four.

Vogel (-s, -), m., bird, fowl.

Volk (-es, -er), n., people, nation.

voll, full.

vollbringen (brachte, gebracht), to complete.

Vollbringer (-s, -), m., performer, accomplisher.

von, from.

vor, before.

vorantgehen (ging, gegangen), to precede.

voranttaumeln, to stagger on ahead, to precede in ecstasy.

W.

wach, watchful, awake.

Waffe (-, -n), f., arm. weapon.

Wagen (-s, -or -e), m., carriage, cart, chariot.

wägen (o, o), to weigh, consider.

Wagenlenker (-s, -), m., charioteer.

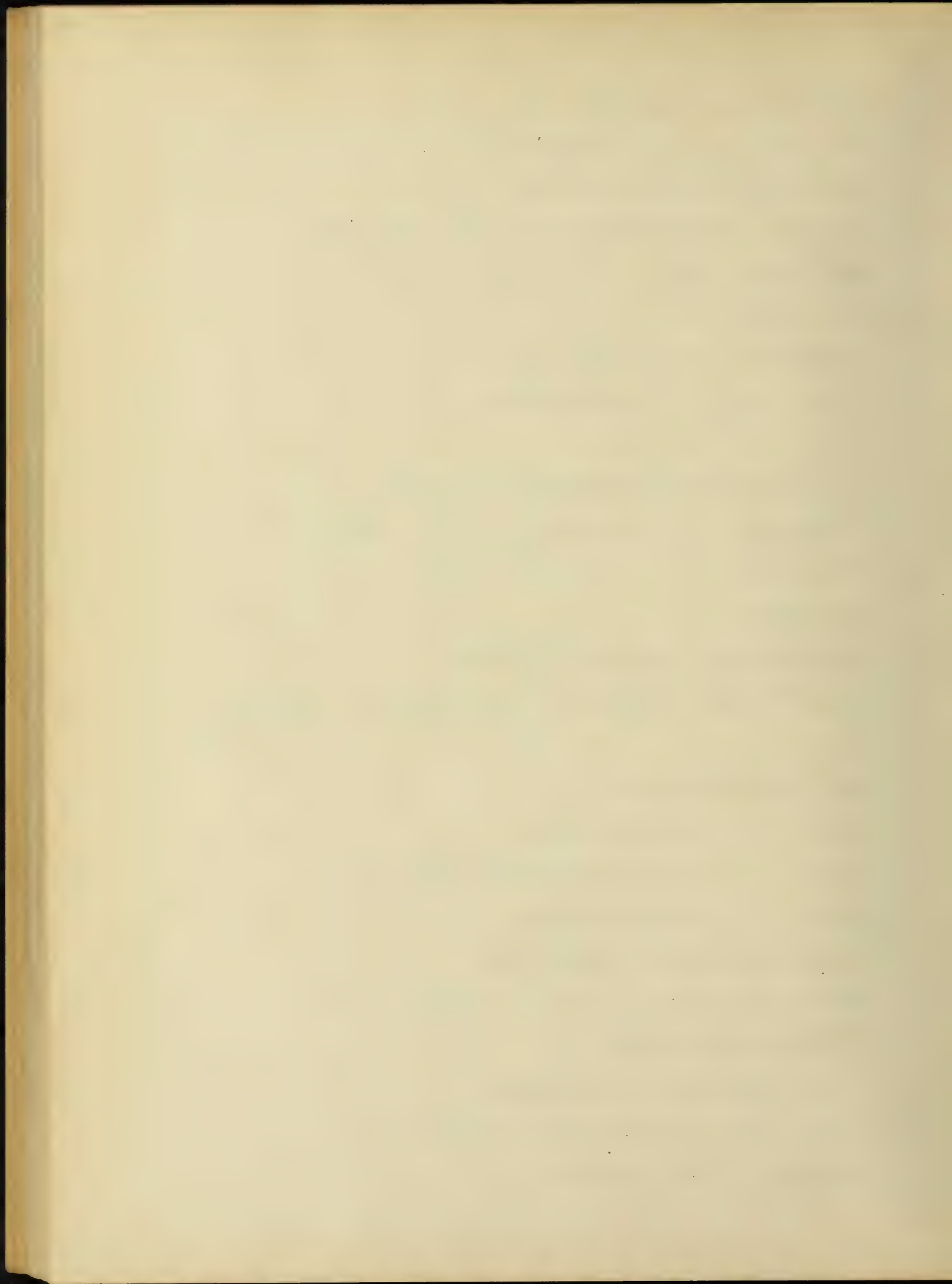
wählen, to choose.

Wahrheit, f., truth.

Wald (-es, -er), m., wood, forest.

Wall (-es, -e), m., rampart, embankment.

reisen, to travel, wander.





Wand (-, -e), f., wall, partition.

wandeln, to walk, wander, change.

wandern, to go, wander, move; hin und her wandern, "move to and fro"; Rätzel's was, what, that which.

wälzen, to roll, revolve.

Wasser (-s, -), n., water.

wecken to awaken.

Weg (-es, -e), m., way, path, road.

wegwenden sich (wandte, gewandt), or weah, to turn away.

Wick, -es, n. woe, pain, grief.

Wen (-s, -), n., blowing.

wehen, to blow, wave.

Wepre (-, -n), f., defence, weapon.

Weib (-es, -er), n., woman, wife.

weich, soft, tender, gentle.

Weide (-, -n), f., pasture.

weilen, stop, wait, tarry.

weinen, to weep.

weis, wise, prudent.

Weise (-, -n), f., way, manner.

weisen (ie, ie), to show, point out.

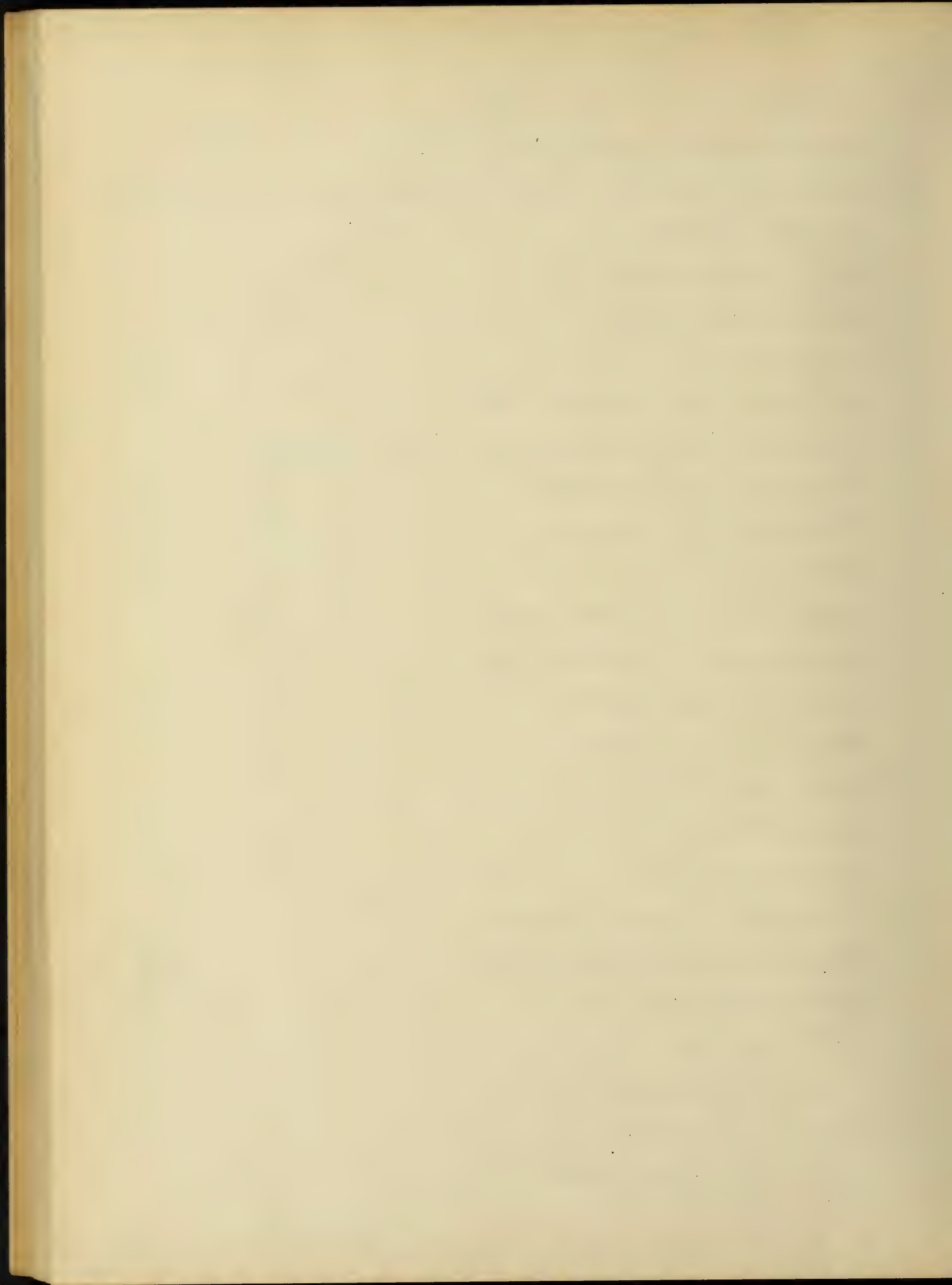
weisz, white, clean.

weit, wide, far.

weiter, further, additional.

Wein (-es, -e), m., wine.

Welle (-, -n), f., wave, billow.



Welt (-, -en), f., world.

wenden sich (wändte, gewandt), or wend; to turn, wind, wrap.

wenn, when, if.

wer, who, he like.

werden (wurde (ward) geworden), to become, get; as ausi; will.

werfen (a, o), to throw.

Werk (-es, -e), n., work.

wert, worth, dear, worthy.

Wert (-es, -e), m., value, worth.

Wesen (-s, -), n., creature, being.

wie, as, how, like.

West (-es, -e), m., west.

wiederkallen, to sound back, echo.

Widder (-s, -), m., ram.

widmen, to devote, dedicate.

wie, as, how, like.

wieder, again.

Wiederkehr, f., return.

wild, wild, untamed.

Wilde (-s, -n), f., wilderness, desert.

Wind (-es, -e), m., wind.

winden (a, u), to wind, weave, twist; auf and abwinden, turn to and fro.

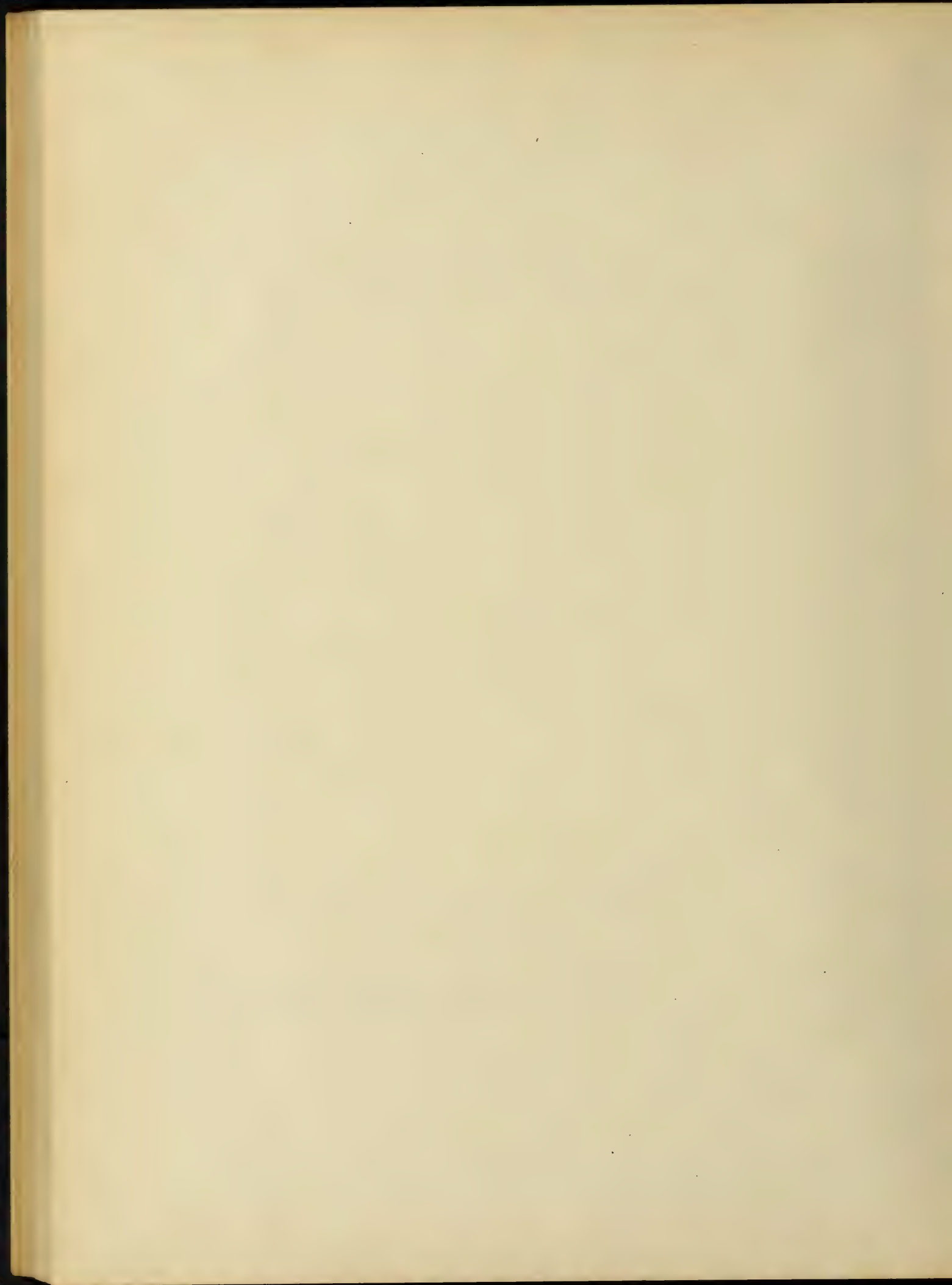
winken, to nod, beckon.

winterlich, wintry.

wir, we.

wirren, to whirl, eddy.





Wirt (-es, -e), m., host, landlord, inn-keeper.

wo, where.

Woge (-en), f., wave.

wogen, to surge, heave.

wolin, where, whether.

Wolke (-n), f., cloud.

wollen, to desire, intend, choose.

Wonne (-n), f., pleasure.

Wonnedienset (-es, -e), m., joyous service.

Wucht, f., weight, force.

wühlen, to dig, root up.

Wunderarm (-es, -e), m., marvellous power, wonderful arm.

wunderbar, wonderful, admirable, strange.

Wunderbau (-es, -e or -ten), m., wonderful structure.

Wunsch (-es, -e), m., wish, desire.

Wurfschlegel (-es, -e), m., scap.

Wurm (-es, -er), m., worm.

Wüste, f., desert, waste country.

9.

zähmen, to tame.

Träne (-n), f., tear.

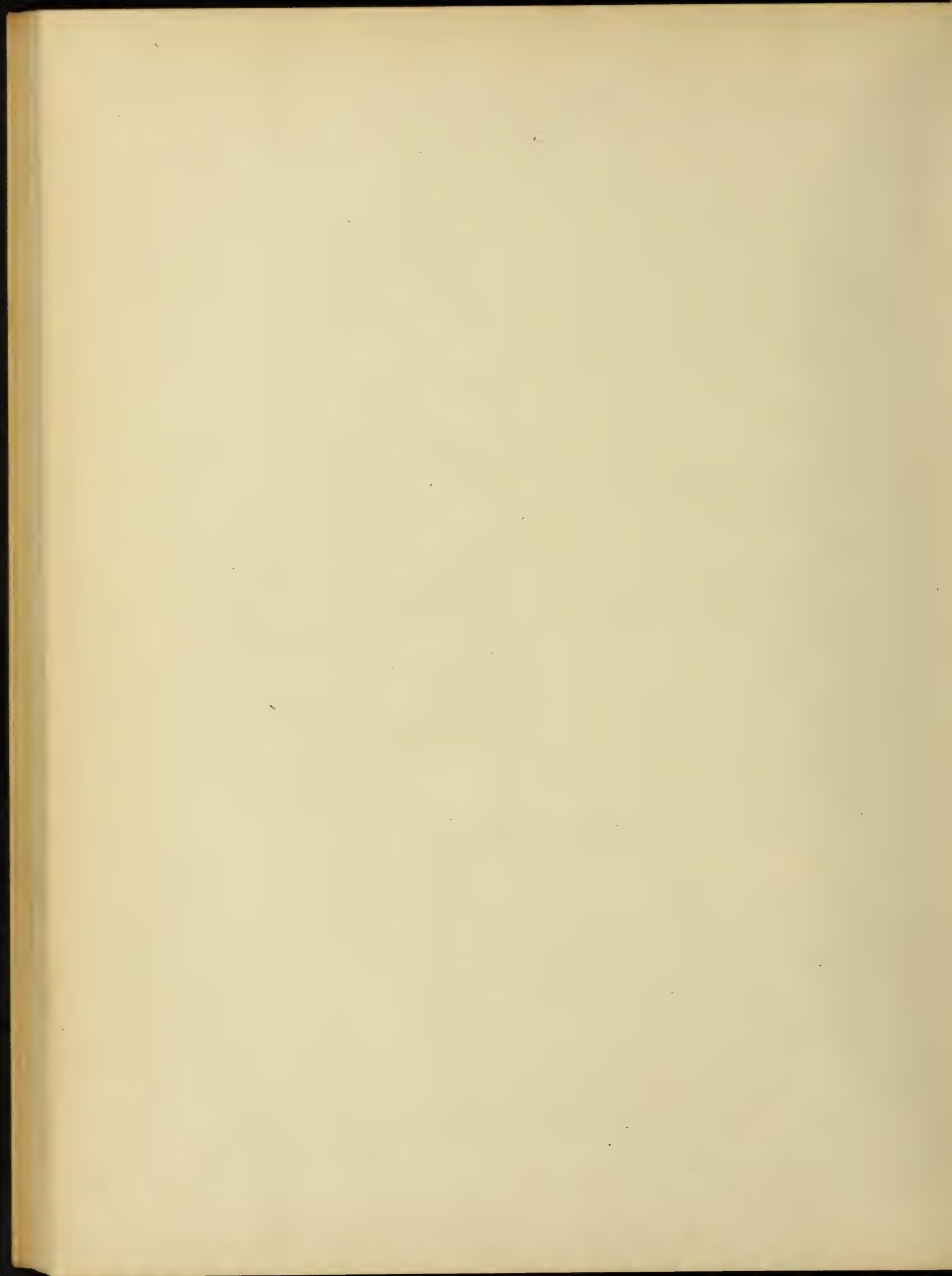
zart, tender, delicate.

zärtlich, gentle, delicate.

Zeichen (-s, -), n., sign.

zeigen, to show; sich zeigen, to appear.

Zeit (-en), f., time.





Zelt (-s, -e), n. tent.

zerfließen (o, o), to melt away, vanish.

zerschmelzen (o, o), to dissolve, melt.

zerstreut; scattered, distracted.

zertrümmern, to break in pieces, destroy.

Zeuge (-n, -n), m., witness.

Zeugen (-s, -), n., testimony.

zeugen, to show, testify.

Zeus, m. Zeus, king of gods and men; son of Cronos and Rhea.

ziehen (zo, gezogen), to draw.

Ziel (-es, -e), n. aim, goal.

zierlich, graceful, neat, pretty.

Zinke (-s, -n), f., peak, 'point'.

zu, to.

zuerst, at first, for the first time.

Zug (-es, -e), m., drawing, stroke, move.

Züngel (-, -n), f., tongue.

zugeben (a, e), to give, award, donate.

Zurück, back.

Zurückbringen (brachte, gebracht), to bring back, return.

Zwang, -es, m. force, constraint.

Zweig (-es, -e), m. branch.

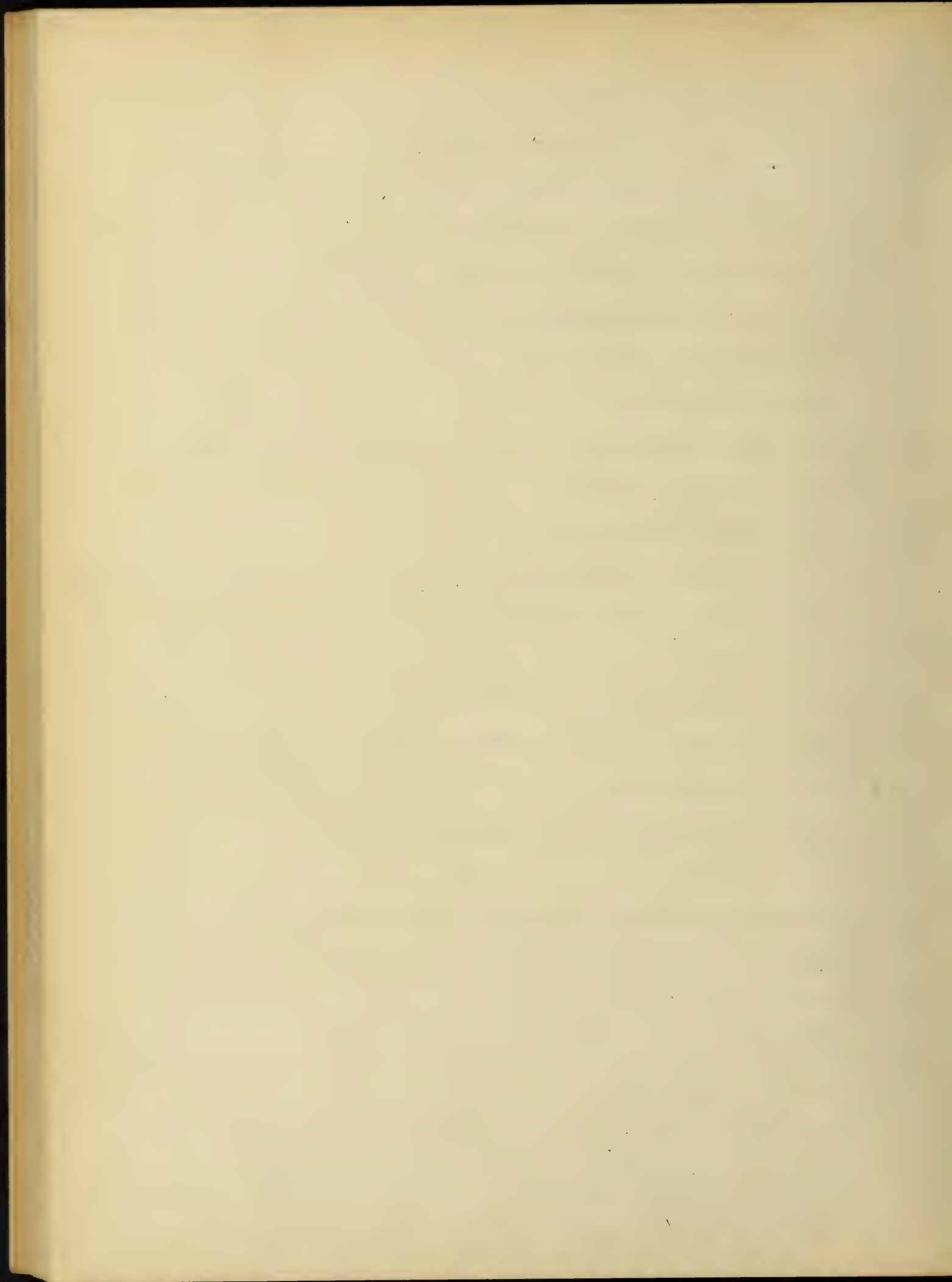
zwei, two.

zweit, second, next.

Zwillingspaar (-es, -e), n., twins; Castor and Pollux; Götter 18.

Zwinger (-s, -), m., cage.

Zwischen, between, among.



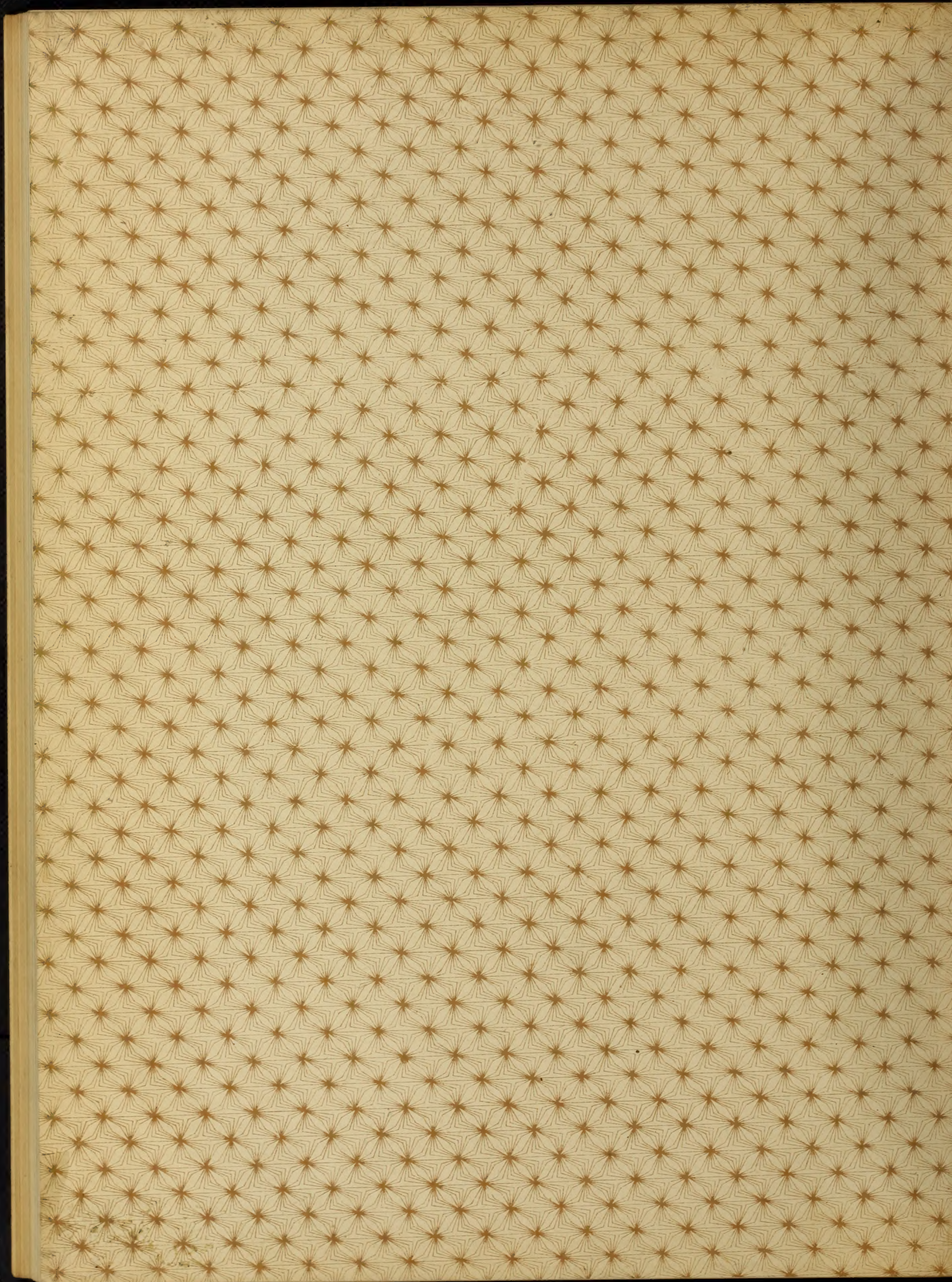


## Bibliography.

The following references have been used in this work:

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